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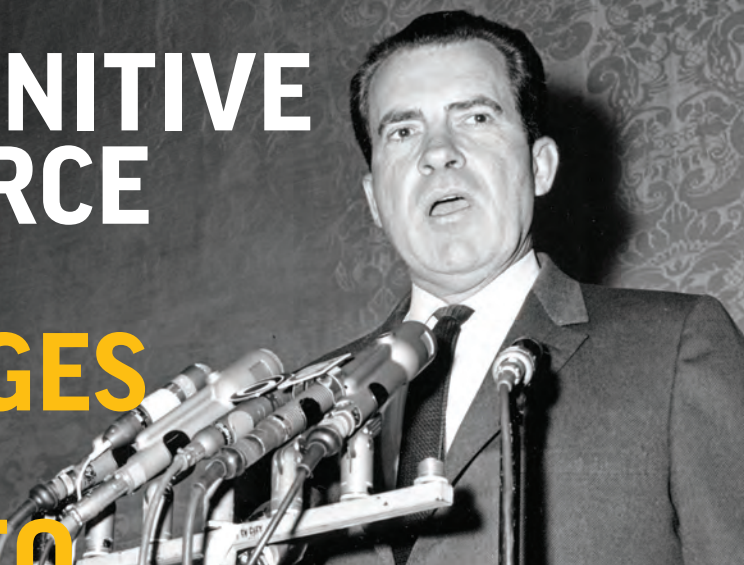


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## CRISIS? WHAT CRISIS?

**W**hile my recollection of some of the events that took place may be a little foggy, particularly things that might have happened during or after the off-site parties, this year's edition of the Realscreen Summit was truly memorable for many reasons. There were the Mike Tyson and Yakov Smirnoff sightings. The occasional visit from an ambulance. Body painting.

But what seemed to emerge as the "wow" moment for this year's event was a quote from Lifetime EVP and GM Rob Sharenow, delivered during the Summit's second day, in a session rightfully dubbed "View From the Top." Here you had some serious unscripted and non-fiction A-listers, ranging from network execs to top producers, kept on their toes by moderator/instigator Phil Fairclough of NHNZ, and weighing in on the state of factual content in 2014.

Apparently it's not all roses and sunshine. In a statement that made headlines in various international trades, Sharenow asserted that the U.S. unscripted content industry is in the midst of a "creative crisis." He added: "It is a horrible time for non-fiction right now and the renaissance is long over." Furthermore, Sharenow insisted that while in the recent past it was unscripted content that was leading the way for innovative programming, scripted is now much fresher.

I don't recall if there was a burst of applause after Sharenow unleashed that salvo, as I believe I was crawling on the floor looking for my jaw. Admittedly, the shock came from both the remark itself, and from actually hearing an unscripted exec deviate from the script and offer some frank, if uncomfortable, insight as opposed to safer platitudes (I propose a moratorium on the phrase, "It's all about storytelling").

Indeed, the statement seemed to set the tone for much of the chatter to follow at the event, and it's still both a point of discussion and a bone of contention for many in the unscripted and non-fiction world. You'll see the comment addressed at least a couple of times in this issue, outside of this page, by Arrow Media's John Smithson and Sky Vision's Jane Millichip. Both raise their points far more eloquently than I, but that's to be expected, as they're British.

It's hard to argue against Mr. Sharenow's viewpoint. While there are certainly some great programs on the air right now, they are shoulder to shoulder with a host of copycats and derivative series that can make for less than memorable television. Copycats have been a sore point in the unscripted world for some time now – a session at the 2012 Realscreen Summit also tackled the issue.

In the end, I think the "crisis" commentary will continue to generate some healthy debate, and that debate may inspire programmers and producers to step up to the challenge and venture out on a limb to find that next game-changing hit. Expect the debate to continue at our West Coast event, Realscreen West, in June.

Let me close by welcoming a new writer, Manori Ravindran, to the *realscreen* fold. Manori joins us as our staff writer Kelly Anderson embarks on maternity leave, and the new adventure of motherhood. Manori will be joining the *realscreen* contingent in Cannes for MIPTV, so do be sure to say hi.

Cheers,  
Barry Walsh  
Editor and content director  
*realscreen*

VP & Publisher **Claire Macdonald** [cmacdonald@brunico.com](mailto:cmacdonald@brunico.com)  
Editor and Content Director **Barry Walsh** [bwalsh@brunico.com](mailto:bwalsh@brunico.com)  
Associate Editor **Adam Benzine** [abenzine@brunico.com](mailto:abenzine@brunico.com)  
Staff Writer **Manori Ravindran** [mravindran@brunico.com](mailto:mravindran@brunico.com)  
Contributors **Kelly Anderson, Steve Clarke, Matthew Daley, Abby Greensfelder, Chris Palmer, Kevin Ritchie, John Smithson**  
Associate Publisher **Melissa Giddens** [mgiddens@brunico.com](mailto:mgiddens@brunico.com)  
Account Manager **Lisa Faktor** [lfaktor@brunico.com](mailto:lfaktor@brunico.com)  
Marketing & Publishing Coordinator **Aimee Ross** [aross@brunico.com](mailto:aross@brunico.com)  
Creative Manager **Andrew Glowala** [aglowala@brunico.com](mailto:aglowala@brunico.com)  
Art Director **Mark Lacoursiere** [mlacoursiere@brunico.com](mailto:mlacoursiere@brunico.com)  
Production/Distribution Supervisor **Robert Lines** [rlines@brunico.com](mailto:rlines@brunico.com)  
Event producer **Tiffany Rushton** [trushton@brunico.com](mailto:trushton@brunico.com)

### Webmaster **Farhan Quadri**

#### AUDIENCE SERVICES

Director of Audience & Production Services **Jennifer Colvin**  
[jcolvin@brunico.com](mailto:jcolvin@brunico.com)

Manager, Audience Services **Christine McNalley** [cmcnalley@brunico.com](mailto:cmcnalley@brunico.com)

#### CORPORATE

President & CEO, **Russell Goldstein** [rgoldstein@brunico.com](mailto:rgoldstein@brunico.com)

VP & Editorial Director **Mary Maddever** [mmaddever@brunico.com](mailto:mmaddever@brunico.com)

VP & Publisher, *Kidscreen* **Jocelyn Christie** [jchristie@brunico.com](mailto:jchristie@brunico.com)

VP Administration and Finance, **Linda Lovegrove** [llovegrove@brunico.com](mailto:llovegrove@brunico.com)

VP and Chief Information Officer, **Omri Tintpulver** [otintpulver@brunico.com](mailto:otintpulver@brunico.com)

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## ON OUR RADAR

**T**he evaluations are in, the data analyzed, and the verdict is that the Realscreen Summit's move to the Washington Hilton was a resounding success.

Once again, previous attendance records were shattered, with the 16th edition of the Summit drawing more than 2,500 delegates from all corners of the globe. The delegate lounge, meeting rooms and hotel outlets were abuzz with rendezvous, and the sound of deals being done. Since the overarching goal of *realscreen* is to bring the vast and divergent non-fiction community together to foster relationships and promote business transactions, these reports, part of the general feedback we've received, are very gratifying. We owe tremendous thanks to our dedicated advisory board, helmed by Discovery's Eileen O'Neill and Bunim/Murray's Jon Murray, and to our own team for knocking this one out of the park. Please note that next year's Summit kicks off on Tuesday, January 26 – a deviation from our regular pattern – based on hotel availability.

Also in line with our mandate, *realscreen*'s crack editorial and technical teams are currently building a digital database designed to provide producers with greater network intel. Launching in late May, *Radarscreen* will expand upon the valuable information provided in the original print product. The new digital home for *Radarscreen* permits frequent updates, easy access and the opportunity to profile significantly more international broadcasters. *Radarscreen* will reside within realXchange, *realscreen*'s dedicated professional network for the international community of creators, buyers and distributors of non-fiction programming. If you haven't already, check it out at [xchange.realscreen.com](http://xchange.realscreen.com).

On the events front, Realscreen West and the Realscreen Awards are on the horizon, taking place June 4-5 at the Loews Santa Monica Beach Hotel. Meet the advisory board helmed by Rob Sharenow, EVP and general manager at Lifetime, on page 25. Delegates can anticipate high-octane, provocative and relevant sessions and, of course, profit from our signature 30 Minutes With, Meet an Expert and Meet a Mentor sessions. Entries for this year's awards program set a new record, and conference attendees are in for a treat as we honor the best international programming in our genre.

As mentioned in this space in our previous issue, we've set our sights on London as the next stop on our world tour. More on that soon.

'til next time  
Claire Macdonald  
VP & Publisher  
*realscreen*

## UPCOMING ADVERTISING & SPONSORSHIP OPPORTUNITIES

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### MAY/JUNE

Editorial features: This issue will feature special reports on stock footage and production music, as well as a reality genre focus, a doc focus and a special report on unscripted content for Hispanic audiences.

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### Booking deadline

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## **THE DAY THEY DROPPED THE BOMB**

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(Fold)

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5.—L. Little Finger

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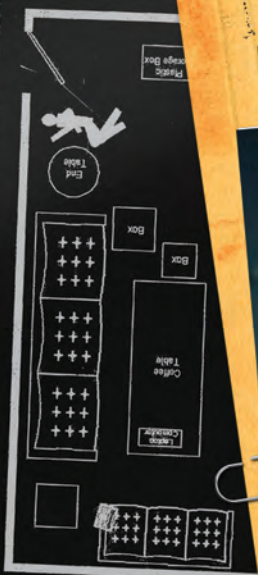


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January 19, 2006



As another wave of acquisitions sweeps through the unscripted production world, *realscreen* talks with About Corporate Finance head Thomas Dey to find out what's behind the deals, and what may be next.

BY ADAM BENZINE

# THE NEW AGE OF M&A



Thomas Dey  
(Pic: Rahoul Ghose)

**As** January drew to a close, the Realscreen Summit brought together the non-fiction industry's major players and power-brokers to negotiate the key programming deals that will shape the factual TV agenda for the next 24 months.

But this year was a little different. In addition to the contracts for shows, the Washington DC event was also abuzz with talk of a handful of multimillion-dollar mergers and acquisitions that would radically alter the power structure of the unscripted sector.

Indeed, in the five weeks that followed the Summit, more than half a dozen major takeovers were completed.

On February 3, UK super-indie Tinopolis Group announced that it would be investing further in the U.S. production landscape with the acquisition of Jane Lipsitz and Dan Cutforth's indie *Magical Elves* (*Top Chef*, *Fashion Star*).

Just over a week later, on February 11, Warner Bros. Television Group entered into a nine-figure deal to acquire all of Eyeworks' businesses outside the U.S., covering 15 countries across Europe, South America, Australia and New Zealand.

Two days later, global production group

Argonon acquired UK-based *Monster Moves* prodco Windfall Films. On February 19, UK broadcaster ITV acquired a majority stake in DiGa Vision, the reality and scripted prodco from Tony DiSanto and Liz Gateley; and on the last day of the same month they also acquired Louise Ellerbæk and Mads Lund's Danish indie United.

Two days earlier, on February 26, Red Arrow Entertainment Group bought a majority stake in Half Yard Productions, the indie behind *Say Yes to the Dress* and *American Loggers*; and five days after that, Discovery Communications completed a deal to acquire Raw TV, the UK indie behind hit series *Gold Rush* and BAFTA-winning feature doc *The Imposter*.

Not since the heavy consolidation years of 2006 to 2008 has there been such a feeding frenzy.

About Corporate Finance (ACF), an advisory firm with offices in London, New York and Los Angeles, had a hand in four of those deals, having acted as investment banker for Half Yard, *Magical Elves*, Raw TV and Windfall Films.

According to Thomas Dey, ACF's president and CEO, a number of factors have led to a perfect storm of M&A activity, most notably the growth of digital platforms, and the strengthening economy.

"The main driver is the digital space," Dey tells *realscreen*. "The drive to bring content production in-house has to be a strategy driven by protection against digital."

"A lot of these broadcasters and networks, they can now effectively be replaced with a laptop. So what's their USP? Their USP is their brand, not the route of reaching the consumer. People are seeing it coming and recognizing that if they don't bring it [production of original content] in-house, then what will they become?"

In addition to networks needing to redefine their role, a rebounding economy has meant that "everybody's feeling a bit more bullish now in the marketplace," Dey says.

"There was a drop off just after the banking crisis in mid-2008; for about nine months the whole world ceased to move while everyone stared at their TVs in horror. It's been a slow trickle recovery."

But with this strengthening economy, Dey says he has also observed something of a shift in the delicate power balance of buyer-seller courting. "I think it's just tipping towards sellers," he says. "Coming out of 2009, I would've said that for a short period it was buyers [who were in a better position to negotiate]. Then, for three years, it was an even marriage between the two."

"I think we've just moved into sellers having the upper hand, and being able to ask for what they want."

Dey expects further deals on the horizon, and not just for independent prodcos. Next up, he predicts, will be a consolidation of the super-indies.

"The next 12 to 24 months is going to be the time that the consolidators disappear, they get acquired," he says. "Eyeworks has now gone, but you've got Endemol, Banijay, Zodiak, Tinopolis, Red Arrow... you've got a significant number of larger players.

**"We've just moved into sellers having the upper hand, and being able to ask for what they want."**

"I think they'll come into play and they'll merge or be acquired by the U.S. super-entities, or financial players wishing to build a global network. I think you might even see some other networks coming into play, like a Netflix or an Amazon. How exciting would that be? They would just go straight to retailing content."

That is not to say, however, that there isn't still room for further small- and mid-sized indies to be put on the block.

"We have a huge pipeline of work coming through and we're expecting to announce more deals, so it's certainly going to continue," Dey offers.



Dimitri Doganis and Bart Layton of Raw TV.

BY JOHN SMITHSON

## POINTED ARROW: A Producer's Perspective

Sometimes in this business you feel you are lurching towards one of those tipping point moments that redefines the factual landscape.

Since the turn of the year, events have happened in our world that are revealing in their own right, but when you put them together, you wonder if something more profound is going on.

It all started when a show slid onto British screens without much fanfare. But within a week it was the most talked-about and controversial show of the year, creating a media firestorm and winning massive ratings for Channel 4 which peaked with more than five million viewers.

Welcome to *Benefits Street*, a five-part ob-doc series about one of the UK's most welfare dependent streets. Forget the tabloid hysteria – C4 was accused by some of making "poverty porn" – this was well-produced television told with warmth and reflective of the community spirit on the now famous James Turner Street in Birmingham.

All credit to Love Productions for creating a second massive hit following the runaway success of their BBC show *Great British Bake Off* – although that's about as unlikely a combination of shows you could ever dream up.

The success of *Benefits Street* is significant because it heavily impacts on broadcaster perceptions of what their factual output should be. With both the fixed-rig docs and ob-docs working so well across all the networks in the UK, audiences seem to be asking for reality, of the genuine kind.

Interestingly, in informal chats with broadcast execs while at this year's Realscreen Summit in Washington, we speculated if a show like *Benefits Street* would work in the U.S. Would an American audience take the idea transplanted to, say, North Philadelphia or Jackson, Mississippi? The overwhelming consensus was no.

Still, at the same time that *Benefits Street* was hitting its peak audience on C4, a high-level

panel of network execs and producers dubbed "View from the Top" brought U.S. factual output under the spotlight.

It was, for me, the defining moment of the Summit, because the discussion zeroed in on the "creative crisis" in factual TV. Not my words, but those of Robert Sharenow, EVP and GM of Lifetime. The sentiment from Sharenow and other panellists was that factual is derivative, over-produced and not real, whereas drama is now a place of rampant creativity and innovation, from *Breaking Bad* to *House of Cards*.

On the floor of the conference, the widely-held view was that factual generally needs a large creative shot in the arm. But will the sentiments expressed on the platform percolate through the commissioning systems of the factual nets and result in original, innovative and risky non-scripted programming?

Already there is a definite feeling that the commissioners do sense change is in the air, and are on the look-out for the next new thing.

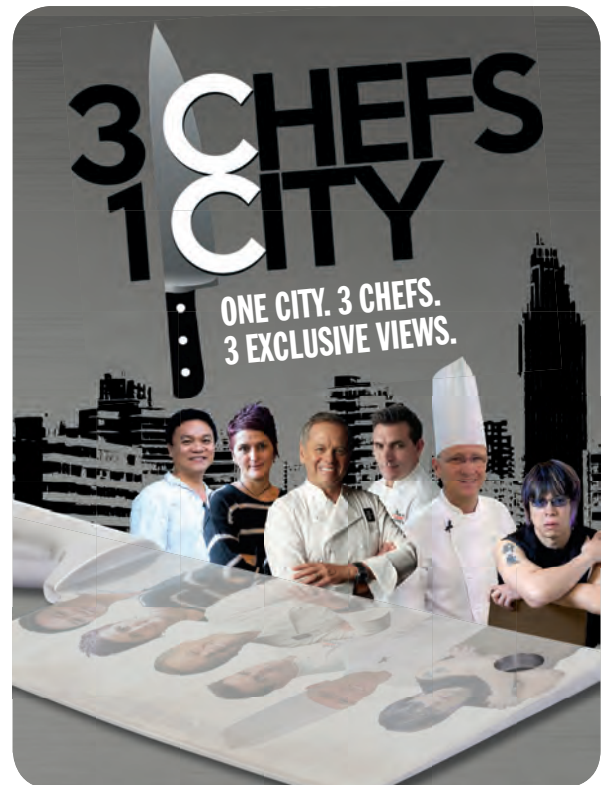
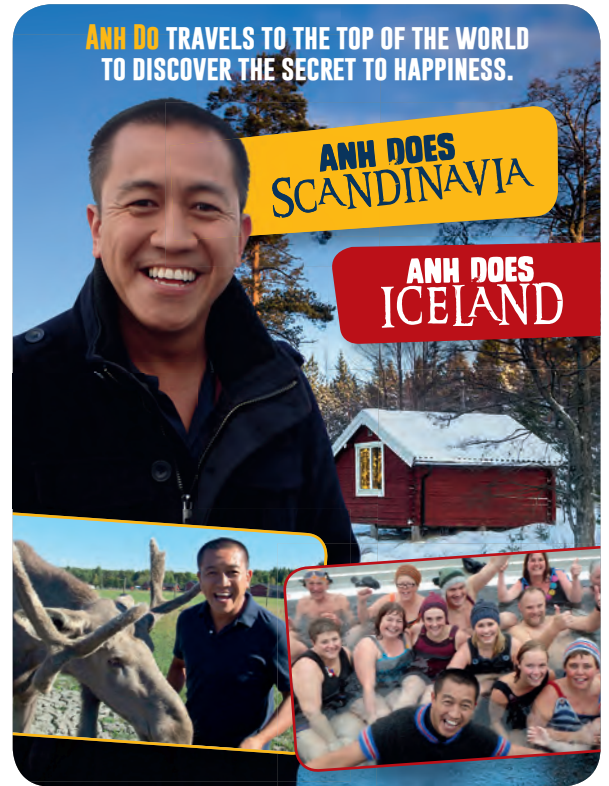
Does Fox's decision to schedule the premiere of *Cosmos: A Spacetime Odyssey* across 10 of its networks reflect this same feeling? The audience seemed to be happy with hard-core science in primetime, with viewership across the 10 nets for the premiere well north of eight million, and with an on-screen talent – astrophysicist Neil deGrasse Tyson – some way removed from the familiar blue-collar reality stars on the networks.

I guess we'll know something significant is happening if *James Turner Street U.S.* ever makes it to air.

*John Smithson is creative director of Arrow Media, an indie he co-founded in 2011. Previously, he was chief executive of Darlow Smithson Productions.*



# THE WORLD IS WATCHING



# Greenlit & Gone

A look at what's on the way  
from assorted networks



## **The Safecrackers**

**Produced by:**  
American Chainsaws  
Entertainment  
**Network:** truTV

## **Leah Remini Project (w/t)**

**Produced by:**  
Gurney Productions  
**Network:** TLC

## **Tiny House Nation (w/t)**

**Produced by:** Loud TV  
**Network:** FYI

## **X Factor U.S.**

**Produced by:**  
FremantleMedia North  
America, Syco Entertainment  
**Network:** Fox

## **Tia & Tamera**

**Produced by:** Good Clean Fun  
**Networks:** Style Network, E!



## **BEST PRACTICES:**

### THE WORK/PARENTING BALANCE

BY CHRIS PALMER AND JAZMIN GARCIA

Whether you are a single parent or have a very supportive partner, it is challenging to succeed at work while also being a loving and capable parent. Perhaps you devote yourself assiduously to work and feel guilty about neglecting your kids. Or maybe you devote yourself diligently to your children and feel that your career is not advancing at the pace you want it to.

Fortunately, there is no reason why you can't succeed at work while also being an outstanding parent. But to do so takes intentional planning, hard work, and the willingness to create a few new routines. Here are a few changes I've made that led to more harmony and fulfillment both on the job and at home:

**SET WRITTEN GOALS:** Think about what you want to accomplish as a parent and as a professional and write down your goals. You want to approach this area of your life with intention and purpose.

#### **TALK ABOUT YOUR WORK WITH YOUR KIDS:**

Explain your work to your children and why it is important. You don't have to be "saving the world" for your work to matter. Take them to work so they familiarize themselves with this part of your life. If they feel involved, it might be easier for them to understand out-of-town business trips or late evenings at the office.

**LIVE IN THE MOMENT:** When at work, give your full attention to the task at hand. Try not to let minor home worries distract you. When spending time with your family, forget about work. Postpone work-related tasks until after the children have gone to bed. This is easier said than done given many employers' 24/7 demands made possible by smart phones, but the key is to live in the moment whether at home or work.

#### **SCHEDULE ACTIVITIES WITH YOUR KIDS:**

Regularly set specific times to spend with your children. Let them choose the activity so they will look forward to it.

**CONNECT:** When traveling for work, make sure that your children know that you miss them. Leave them a letter to read at bedtime, share photos, texts, and audio messages, and Skype with them.

#### **APPRECIATE SMALL POCKETS OF TIME:**

Between work and school activities it is difficult to find time to bond with your children. The commute to school is a great time to catch up on your children's lives. At home, sit with them as they complete their homework or invite them to help prepare dinner. Every minute counts.

**DON'T SWEAT THE SMALL STUFF:** Whether the kids accidentally overslept or got into a fight with each other, don't bring frustrations into the office. Rather than sit at your desk fretting, channel that energy into completing a project. Likewise, when a workday leaves you feeling stressed, do not take your anxieties home with you. Your children are not the people to listen to your work-related complaints. Instead, rid yourself of that stress by taking your kids to the park or playing a game with them.

**PLAN AHEAD:** The morning rush to leave the house can be one of the most stressful parts of the day. Amidst the chaos of packing lunches, looking for shoes, and hauling everyone into the car (or getting kids out the door so they don't miss the bus), someone might get yelled at or an item forgotten. Prepare the night before. Make sure backpacks are packed, clothes are picked out, and lunch is made. Then, when you arrive at work, you are ready to concentrate on your tasks.

**KNOW YOUR EMPLOYER'S VALUES:** Work for someone who shares your values. When job hunting, look for companies that offer flexible schedules, telecommuting opportunities, and family-friendly work environments.

Our lives at work and at home can be successful, and even complement each other, if we adopt a few simple habits that make it easier for us to enjoy both.

*Professor Chris Palmer is the director of American University's Center for Environmental Filmmaking and author of the Sierra Club book Shooting in the Wild: An Insider's Account of Making Movies in the Animal Kingdom. Jazmin Garcia is a filmmaker and MA candidate at American University. Both Palmer and Garcia are parents. •*



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AND THE  
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# Dashi and Shoyu

## Essence of Japan

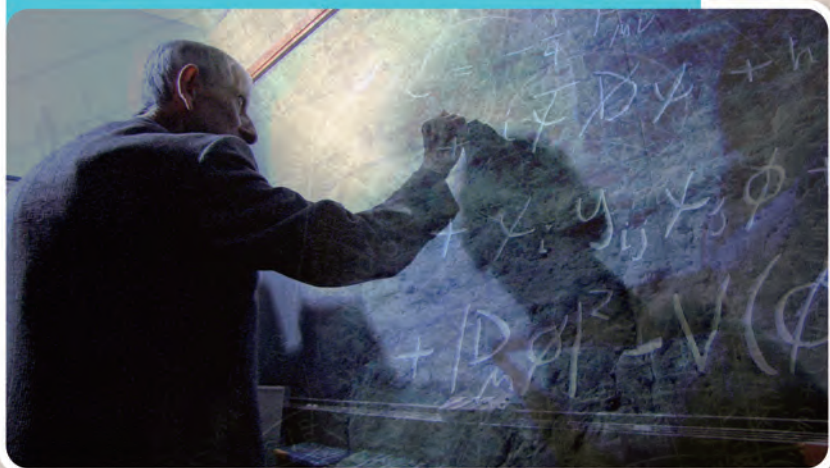
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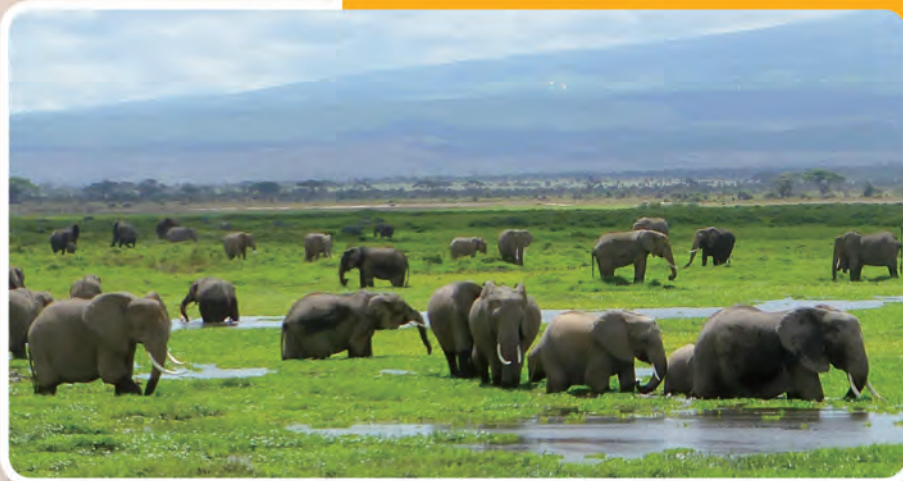


# WILDLIFE

Kilimanjaro's  
Superherd:  
African Elephants

1 x 49 min.

► Booth  
P-1.C51  
at MIPTV2014







# RISKY BUSINESS

BY MANORI RAVINDRAN

Two of the biggest stars in television in recent months haven't been actors, but daredevils carrying out death-defying feats before live global audiences. In a post-Baumgartner and Wallenda world, how can networks and production companies carve out new stakes in the stunt arena and not get anyone killed in the process?

**F**or climbers on Mount Everest, the atmosphere-scraping area above the 26,000 feet mark is called the death zone. There isn't enough oxygen to sustain human life, and shifting ice, crevasses, avalanches and hurricane-force winds threaten every step. It's an unforgiving environment for even the world's most seasoned and able climbers.

Now imagine doing a live television show there.

This was the challenge Discovery Channel presented to Sharon Scott, president and general manager of NBC's production arm Peacock Productions, which produced highwire artist Nik Wallenda's harness-free walk across the Grand Canyon for the cable network in June 2013. This time, Discovery – with Scott's help – was determined to document high-altitude climber Joby Ogwyn's attempt to make the first wingsuit flight off the Everest summit.

"Having it live is one thing, but actually making it happen is a whole other thing," says Scott. "How do we get six cameras up Everest if helicopters can only fly so high? How do we ensure we don't lose the signal as soon as he flies in the air? Where does he land? And how will we get it all back to New York?"

Scott's countless considerations ahead of the

Astronauts turned the cameras on themselves in National Geographic Channel and Channel 4's *Live From Space* event, produced by Arrow Media.

May event reflect the reality for networks and production companies eager to join the live programming arena and reap the exposure and ratings these specials virtually guarantee.

"There was a time in cable where live was expensive and perishable and not worth the money, because everyone was building brands and successful strands, and live is a big chunk of money just for one night," says Scott. "But now, given that there are so many different ways to view, and no one views in real time, the only way to get people to do something as a group and talk about it the next day at the water cooler is to go live."

In a landscape of rapidly shifting television-viewing habits and a social media-obsessed culture, high risks can mean high pay-offs, and stunt-based live television could have an exceedingly bright future, as long as its myriad hazards are kept in check.

"We have to make sure it's not all death-defying stunts," says Scott. "It's a great category and there are some excellent experts in the world who are willing to do record-



Wingsuited daredevil Joby Ogwyn will take on Mount Everest for Discovery.

breaking stuff that we'll cover, but we would never say 'yes' to everything."

Heather Moran, executive vice president of programming and strategy at National Geographic Channel (NGC), spoke to *realscreen* a week away from the March 14 airing of *Live from Space*, the network's real-time broadcast from the International Space Station (ISS) and NASA Mission Control in Houston, Texas.

The event, produced by London-based Arrow Media, is one giant leap for the brand, which last went live with Nat Geo Wild's 2011 special *Shark Attack Experiment*.

"Logistically, [*Live from Space*] is a very ambitious thing to do, so we have a team that's focused on it here at the channel that's pretty much working 24 hours a day, seven days a week," says Moran.

The ISS's orbit of Earth every 90 minutes lends itself well to the two-hour event, which promises audiences a "trip



around the world." Astronauts Rick Mastracchio and Koichi Wakata will give viewers a tour of the facility and conduct experiments that demonstrate the scientific breakthroughs achieved on the ISS, while astronaut Mike Massimino will be in Houston for an on-the-ground perspective.

The only problem, which is inherent to the genre, is that despite exhaustive planning, there's little control over what might happen on-air.

"The space station has blackout periods where you lose the signal and those blackout periods change," explains Arrow co-founder and producer Tom Brisley, who approached NGC with the concept 18 months ago, and is also producing the event for the UK's Channel 4.

"We're a week away from the eve of the live program and we still don't know for sure what those blackout periods are," he says.

Howard Swartz, VP of production and

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strategy at Discovery Channel, can relate. Having overseen Discovery's coverage of Felix Baumgartner's world record-breaking jump from space in 2012's *Red Bull Stratos* project and, most recently, the aforementioned *Skywire Live with Nik Wallenda*, in which the daredevil walked 1,500 feet above the Little Colorado River and across a distance of about 1,400 feet, Swartz is quite familiar with the stress inherent in producing live shows.

"What was a surprise was how difficult the walk appeared to us watching it in the control room," he says of *Skywire Live*. "I think Nik had to work really hard for most every step on that walk and that was really unnerving for us, especially when he had to kneel down once or twice."

Now, just a few months away from *Everest Live* – a firm date can't be finalized until a good weather window opens on Everest in May – Swartz and his team are gearing up for another, more literal, uphill climb.

"The jump is what's getting the most attention and headlines, but in truth, summiting Mount Everest in and of itself is an absolutely enormous undertaking and a hugely

dangerous feat," says Swartz. "Part of the drama of what Joby is undertaking is not just the jump, but also the ascent."

But despite the stress of live stunts, these high-stakes events pay their dividends. *Skywire Live* was Discovery's highest-rated special since *Walking with Dinosaurs* and *Raising the Mammoth* in March and April of 2000. Swartz adds that the walk generated 1.3 million tweets, peaking at about 40,000 tweets a minute – numbers likely boosted by a second-screen strategy which involved an online-only show with host Chris Jacobs from a separate Grand Canyon set that played when the linear program cut to commercial breaks, providing viewers with a non-stop immersive experience.

"It really created this online community that got behind us, making a lot of noise as the event was unfolding," says Swartz, adding that the network is planning similar assets for the Everest jump.

National Geographic Channel launched its own second-screen plan a month before the *Live from Space* premiere. Beginning February 18, fans could post a video question to the

**"We would never do something with a 20-year-old yahoo with a death wish, who was just an extreme athlete looking to do something crazy."**

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## IDEAS & EXECUTION

astronauts using Instagram, with selected questions sent to the ISS for a personal response during the live show. The website, [livefromspace.com](http://livefromspace.com), is also optimized for multiple platforms and will allow viewers to track the ISS and learn about the countries it crosses in its path.

But regardless of whether audiences hear about a program through Facebook or Instagram, they are tuning in to stunt-based live specials because they break free from typical, pre-packaged content – with live, anything can go wrong. The key for executives such as Swartz is to draw viewers in while ensuring nothing does.

“We would never undertake a project that had the risk levels of a Nik Wallenda walk or a Joby event from Everest unless we had confidence that the folks undertaking these events were absolute masters of what they do,” says Swartz. “We would never do something with a 20-year-old yahoo with a death wish, who was just an extreme athlete wanting to do something crazy.”

Peacock’s Scott adds that it also falls upon producers to assess the risks involved from two different perspectives: the audience’s point-of-view and the safety of those physically involved in the stunt.

“From the audience’s perspective, there’s that absolute, complete plan on ‘What do you do if...’ and that plan is pages and pages long. It’s rehearsed and scripted and it’s everything we could possibly do to make sure the viewer doesn’t see or feel something that shouldn’t be on television,” says Scott.

“The other side – for us as a production company and Discovery as a partner – is how do we protect every single person who goes out there.”

But what are the limitations? Are there some boundaries that simply can’t be crossed, or is anything fair game with the right amount of preparation?

“We have to be very judicious and circumspect about the type of projects that we can do,” says Swartz. “We get pitched projects in the live space every day that we say ‘no’ to.”

Moran, though, is more welcoming of high-risk projects. While the executive allows that vigilance is crucial in the conception of live events, she adds that National Geographic Channel’s core is



**Not exactly a lesiurely stroll: Nik Wallenda’s jaw-dropping walk across the Grand Canyon was seen worldwide in *Skywire Live*, produced for Discovery Channel by Peacock Productions.**

about exploration and expedition, which constantly involves pushing people’s boundaries and comfort levels.

“As television producers and responsible producers of content, we want to make sure safety is always first,” she said. “But I think there’s an element of risk that’s connected to the heart of the National Geographic brand that makes a lot of sense for us.”

For her part, Scott says some things are too risky and inappropriate for television, and networks and production companies need to assess all aspects of a stunt idea, such as who is doing it, whether they’ve done it before and what the liabilities are. She often turns down pitches from stunt people wanting to free-climb large buildings because it takes too long, is too dangerous and doesn’t work for television.

The question now, for networks and producers entering the live space, will be how long they can keep saying ‘no’ in a stunt-dominated genre. In order to keep pressures in check, Scott says the field will have to widen its scope to other uses of live, or eventually pay the consequences.

“I don’t think stunt live television is the end-all,” she maintains. “I think it’s going to be a niche, otherwise something terrible is going to happen and that’ll be that. We’re all trying to avoid that.” ●



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Produced by Pieter van Huystee Film, [www.pvhfilm.nl](http://www.pvhfilm.nl)

In co-production with Storyhouse Film (BE) and Studio Godot



Vision du Reel International FF,  
Hotdocs International FF

## SEE NO EVIL

Directed by Jos de Putter

Produced by Dieptescherppte

Sales: Films Transit, [www.filmstransit.com](http://www.filmstransit.com)



Vision du Reel International FF,  
Hotdocs International FF

## WILD BOAR

Directed by Willem Baptist

Produced by Zuidenwind

Sales: NPO Sales, [www.nposales.com](http://www.nposales.com)



Vision du Reel  
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## SHADO'MAN

Directed by Boris Gerrets

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Moss

# Overnight solutions

BY ADAM BENZINE

Director Jesse Moss talks to *realscreen* about examining issues of worker migration and small-town tolerance in his Sundance-winning documentary *The Overnights*.

**W**hat are the limits of the biblical mandate to 'love thy neighbor?' This is the central question

facing Pastor Jay Reinke, the star of the hit Sundance documentary *The Overnights* – a complex and broad-ranging vérité film that touches on issues of tolerance, employment, poverty, immigration, drug addiction, sexuality and modern-day Christianity.

The film, from producer-director Jesse Moss, had its world premiere in Park City in January, where it won a U.S. Documentary Special Jury Award for Intuitive Filmmaking and was one of the fest's most talked-about non-fiction films. It went on to play at the True/False Film Fest in Columbia, Missouri, and continues its festival run at Hot Docs in Toronto this spring.

The documentary follows events in Williston, North Dakota – a modern-day boomtown, which has become flooded with job-seekers as its hydraulic fracturing infrastructure and oil industry has rapidly expanded in recent years.

Like a modern-day *Grapes of Wrath*, the film illustrates how unemployed men from across the U.S. come in droves to

the small town, desperately seeking work, only to find that there is no affordable accommodation anywhere.

With the local council having voted to ban these migrants from sleeping in their own parked cars, Pastor Reinke opens up his church to allow the 'Overnights' to sleep on the floor – a move that provokes much anger and protest from local residents. As he reminds them of the biblical imperative to take in the homeless, he finds little support or sympathy from a community that does not welcome such a large influx of unfamiliar faces.

Moss, a California-based documentarian whose previous films include *Full Battle Rattle* and *Con Man*, tells *realscreen* he stumbled upon the town's situation while reading a local paper, the Williston Herald, online.

"Local newspapers are often a great source of stories that the national press overlooks," Moss explains. "As a student of American history, I was fascinated by the idea that there could be a modern-day boomtown like Deadwood; kind of a frontier town."

After reading about the 'Overnights' program, Moss contacted Reinke, who was

warm and enthusiastic about the possibility of meeting up and filming. After traveling out to Williston to talk with the pastor, Moss ended up shooting in the town for just under two years, making approximately 16 trips to North Dakota, each of which would typically last for a week or 10 days. He filmed on his own, and had no financial backing.

For the first six months of shooting, however, the filmmaker ran into the same problem as everyone else descending upon the town: "There was really nowhere to stay as everything's booked up by the oil companies – so I asked Pastor Jay if I could sleep in the church and he said, 'Of course.'"

Sharing the floor with as many as 50 other men at a time, Moss was able to convince some of the migrants to open up and share their personal stories, explaining why they had left their homes and loved ones to come to North Dakota.

It is from here that Moss began to mine the rich material that makes *The Overnights* such an interesting, complicated and vertiginous documentary. Beyond the pastor's program, the film offers a broad look at the motivations and





Pastor Jay Reinke (second from left) is the central character in Jesse Moss's *The Overnighters*.

difficulties faced by workers, many of whom become homesick and depressed.

"What was missing was a real longitudinal story or look at what the experience was day-to-day, month-to-month, year-to-year for guys who came up there looking for redemption and opportunity," Moss says.

presents the first of several twists when it reveals that the pastor has been sheltering a registered sex offender, who is seeking work in the town. The incident becomes a flashpoint with the *Herald* – a vocal opponent of the church's program – and the debate intensifies when Reinke decides to move the man from the church to live

with his own family, in a house that includes his own two young daughters.

Such small town controversy brings to mind the work of two-time Oscar-winner Barbara Kopple, who Moss worked with when he was younger, and who he says was a great influence on him.

"*Harlan County, USA* remains the real touchstone for me, and an inspiration," Moss says. "I like that the film really found the human story, and was set against this much bigger story of labor strikes and worker rights."

"I felt like that was a little bit of the story that was missing for me in North Dakota, and I really liked – as a storyteller – that the pastor was in this fulcrum between the newcomers and the community. He was right in that pinch point, and he was risking a lot."

In addition to portraying the challenges faced by the homeless men, the film also reveals Pastor Reinke to be a complicated figure who is himself battling demons. As

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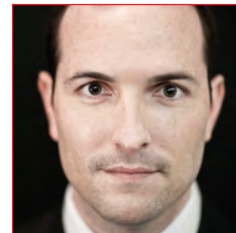
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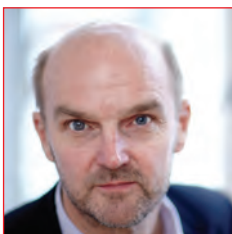
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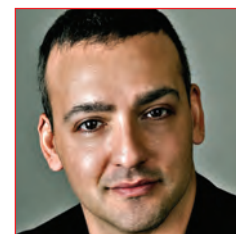
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the church's program and the pastor's family come under increased scrutiny, the film delivers a shocking final twist.

Having been granted intimate access to an extremely sensitive situation, in which he was able to film men who are dealing with employment, mental health and substance abuse issues, one of the challenges facing Moss (and his editor Jeff Gilbert) was deciding what to include and what to leave out.

"I didn't arrive from day one and ask for or expect to film those kinds of moments, but over time and through a relationship – really a collaboration with your subject – you're so closely tied to each other," Moss reflects.

"That's not to say there weren't difficult conversations when we really did have to sit down and talk. There were a lot of conversations. What helps though is that this was such a long-term project – it's not 'news'; I wasn't coming in and leaving them. It was a two-year project and they knew that there was time to process the experience."

Among the hard calls Moss made were deciding to show a man who appears to be mentally unstable; identifying the aforementioned registered sex offender; and including a difficult conversation between the pastor and his wife.

Talking to *realscreen* at Sundance, Reinke said that while he was on the whole happy with the film, both he and his wife were uncomfortable with the inclusion of that particularly hard conversation, which appears late in the documentary.

"The truth was pretty harsh and dark, and I think that required a lot of intimate moments with people," Moss says. "Everybody in the film is aware that they're in the film, they all signed a consent agreement... everybody is in the film because they cooperated."

"My experience in 20 years of documentary work is that if you represent yourself honestly, and you work with integrity, then people are surprisingly open."

Regarding the pastor, Moss adds that "there will be attention paid to his personal fall, and where that puts him, but at the end of the day I hope the conversation returns to the choices he made to help the 'Overnighters'... and how we all think about the choices that we make to help people that need help, and what it means to 'love thy neighbor.'"

# Grace Under Pressure

Despite only being 15 minutes long, Lucy Walker's doc *The Lion's Mouth Opens* was one of the most talked-about films at this year's Sundance festival. Here, the two-time Oscar-nominee tells *realscreen* why big things can come in small packages.

BY ADAM BENZINE

**W**ith the world premiere of *The Lion's Mouth Opens* at January's Sundance Film Festival, director Lucy Walker scored two notable coups.

Firstly, the launch earned her the rare distinction of having had five films premiere at the Utah festival in five years, with *Lion's Mouth* following on the heels of *Waste Land* and *Countdown to Zero* (both in 2010), *The Tsunami and the Cherry Blossom* (2012) and *The Crash Reel* (2013).

But perhaps more notably, her latest work managed to become one of the most discussed and buzzed-about films to play in Park City this year – despite the fact that it is only 15 minutes long.

The short doc garnered major news coverage from the likes of ABC News and the *Los Angeles Times*, and was described by *Filmmaker* magazine as being "the most emotionally devastating film" to play at the fest, in spite of its length. Rarely has a short made such an impact.

The documentary follows LA-based actor Marianna Palka, whose father suffers from Huntington's Disease, a crippling neurodegenerative disorder that debilitates both the mind and body, and has no known cure. Offspring have a 50-50 chance of inheriting the disease from a parent.

The film unfolds in two simple acts, with the first slowly introducing the audience to Palka and her friends, and building tension ahead of a visit to her doctor, who hands her an envelope revealing whether or not she too carries the Huntington's gene. The second act follows her

and her friends' reactions to the news.

Palka and Walker share mutual friends, but despite both being Sundance regulars, had failed to run into each other over several years of coming to Park City.

"She rang me up out of the blue one day and said, 'I have a feeling I'm supposed to call you,'" Walker tells *realscreen*. "She said, 'I wanted to reach out because you are a filmmaker that I love and I'm going through this thing,

which I think could be a documentary.'"

When first told of Palka's potential diagnosis, Walker admits she was unfamiliar with Huntington's Disease. "I went home and Googled it, and I cried for about three days," she recalls, adding, "This is a very harrowing disease."

Walker decided to make a doc immediately, with no funding, and to film it "in

the most bare-bones way" possible, with just herself acting as sound recordist, and *Crash Reel* cinematographer Nick Higgins on camera.

"I wanted to film before she got her result," Walker explains. "I said, 'We shouldn't just film you after you get the result – you'll never have this moment again where you don't know – so we should film that moment, and we'll figure out what to do before you get the result and how to film it."

"I wanted first of all to make it as a gift for people with Huntington's Disease, and second of all as a gift to Marianna, because she was going through such a difficult time," the British director adds.

"I know as a filmmaker that documentaries can be very helpful and can give purpose when you're suffering horribly; the idea that your pain







Walker's short doc *The Lion's Mouth Opens* follows Marianna Palka (right) as she learns whether or not she carries the Huntington's Disease gene.

somehow can benefit somebody, even if it's not you, is a tremendously consoling thought."

Following last year's feature doc *The Crash Reel* – which won Walker a SXSW audience prize and a DGA nomination, among its many plaudits – *The Lion's Mouth Opens* is one of three shorts to be recently produced by the filmmaker.

In December, the director released *Daredevil on a Snowmobile*, a five-and-a-half-minute-long film about the death of X Games star Caleb Moore, for the *New York Times*' Op-Doc series. And at SXSW in March, she premiered *David Hockney IN THE NOW* (in six minutes), a short film focusing on the British artist.

Both *Lion's Mouth* and *Hockney* will play at the Full Frame Documentary Film Festival, which runs from April 3-6 in North Carolina. The two-time Oscar-nominee has also been tapped to curate the festival's annual thematic program, which will this year focus on the role of the subject in documentary film.

For all of her films, both short and long, Walker says she seeks out the resilience of the human spirit, whether via the garbage dump-dwellers living in abject poverty in *Waste Land*, the tsunami survivors featured in *Cherry Blossom*, or the recovering snowboarder at the heart of *The Crash Reel*.

"My films are very much about showing people in emotional

circumstances, digging deep and finding the kind of grace that you can only dream of," she offers, "truly special people."

Beyond her short form work, the director is also penning a screenplay for Film4 on the life of the late French intellectual Simone de Beauvoir, and says she harbors ambition for further narrative work.

"I love narrative films and I think it would be really wonderful to be able to switch between both of them," she says. "When you're making a fiction film you have so much control but you have to work really hard for the authenticity, whereas when you're making a documentary film, you have all the authenticity you want, but you have to work really hard to have any control over it."

That said, with the die having been cast by the events of *Lion's Mouth*, she is now exploring the possibility of making a longitudinal documentary on Palka, which would follow her and her family over the course of the next decade.

"We've been talking about making this the first step in a film project following her and her family for years to come, which I think is a beautiful idea.

"I think I see myself being a sort of conduit for this extraordinary person," Walker adds, "and this extraordinary story, to be observed by the outside world." •



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# THE GLOBAL<sup>100</sup>

Once again, it's Global 100 time, in which *realscreen* reveals its annual listing of the top 100 independent production companies working in non-fiction and unscripted entertainment, chosen through input from our readers. As in past years, broadcasters, producers, distributors and others in the global non-fiction content industry weighed in, sending along names of trusted production partners including companies that are emerging into the industry with a bang, and those that may have a few years (and hits) under their belts but that continued to bring the goods over the past year.

A caveat: You will see on this list production entities that are broadcaster-owned, but that primarily act as producers, often commissioned by other networks. Still, as more networks enter the unscripted and non-fiction arena, competing with established nets that are ramping up their global content requirements, the window of opportunity is opening ever wider for "true indie" prodcos looking to make their mark. And while the content industry will always have its share of challenges and changes, those opportunities will doubtlessly bring more new names into the fold, to sit alongside those who are frequently on this list.

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**EMPLOYEES:** 8 | **RECENT:** *The Project: Guatemala*; *McMorris & McMorris*

**UPCOMING:** As-yet-untitled project with obesity specialist Joanna Dolgoff, assorted scripted projects

After recalibrating his business goals to a 'less is more' approach, Buck CEO and founder Sean Buckley restructured the company, selling off his multi-level production facility to focus on content creation and production. A string of partnerships followed: Buckley joined film accelerator Cinecoup as chief content officer, the company teamed with Red Bull Media House to produce the snowboarding reality series *McMorris & McMorris* for MTV Canada, and partnered with The Buried Life Productions to sell the reality format *Break The Pact* based on the story of four friends who biked across Canada to raise money for charity.

EOne acquired the U.S. and international rights

to Buck's factual titles *The Project: Guatemala* and *Our Family Vacation*, and Buck inked a deal with *The Biggest Loser* pediatrician Joanna Dolgoff to develop a series about childhood obesity.

Also in 2013, Buck hired John Griffith as head of business affairs.

In the words of one production partner who nominated the company for the Global 100, Buck is "making good TV that doesn't take the easy way out – being negative or hurtful. They still manage to create good reality drama, tension and conflict, but not at anyone's expense."

"This is true storytelling and creativity."

**Kevin Ritchie (with files from Barry Walsh)**



**The cast of Proper's Storage Wars Canada.**

### PROPER TELEVISION

**TORONTO, ON** | [www.proper television.com](http://www.proper television.com) | **HOURS:** 102 | **EMPLOYEES:** 20

**RECENT TITLES:** *Hardcore Heroes*; *Come Dine with Me Canada*; *Storage Wars Canada*

**UPCOMING:** *Canada's Worst Driver* season 10

The Canadian indie expanded its presence internationally last year while continuing to make its mark on home turf with local versions of the popular *Storage Wars* and *MasterChef* franchises. Its local version of *Come Dine with Me* for W Network is also a solid performer.

In June, the company took over distributor BuzzTaxi Communications and launched Proper Rights to distribute a catalog of third-party factual content, including documentaries and lifestyle series, as well as Proper-produced shows and formats.

Deals for *Don't Drive Here*, *Vegas Rat Rods* and *Last Car Standing* soon followed.

In addition to *Storage Wars Canada* and *MasterChef Canada*, Proper made a splash on both sides of the North American border with the docudrama series *Hardcore Heroes* for History in Canada and the Discovery-owned Military Channel in the U.S. (now the American Heroes channel). **KR**



COMPANY	TITLES	HEAD OFFICE	WEBSITE
Cineflix Productions	<i>Property Brothers, Property Virgins</i>	Toronto, Montreal	www.cineflixproductions.com
Force Four Entertainment	<i>Border Security: Canada's Front Line; The Bachelor Canada</i>	Vancouver	www.forcefour.com
Frantic Films	<i>Til Debt Do Us Part</i>	Winnipeg	www.franticfilms.com
Great Pacific TV	<i>Highway Thru Hell</i>	Vancouver	www.greatpacific.tv
Handel Productions	<i>Strip the City</i> (with Windfall Films)	Montreal	www.handelproductions.ca
Insight Productions	<i>The Amazing Race Canada, Big Brother Canada</i>	Toronto	www.insighttv.com
Kensington Communications	<i>Museum Secrets</i>	Toronto	www.kensingtontv.com
Lark Productions	<i>Real Housewives of Vancouver</i>	Vancouver	www.larkproductions.ca
Media Headquarters Film & Television	<i>Tessa and Scott</i>	Toronto	www.mediahq.net
Mercury Films	<i>Watermark, Payback</i>	Toronto	www.mercuryfilms.ca
National Film Board of Canada	<i>Stories We Tell</i>	Montreal	www.nfb.ca
Paperny Entertainment	<i>Yukon Gold, Eat St.</i>	Vancouver	www.papernyfilms.com
Peacock Alley Entertainment	<i>Money Moron</i>	Toronto	www.peacockalleytv.com
Pivotal Media	<i>Life Story Project</i>	Toronto	www.pivotalmedia.com
Pixcom	<i>Bomb Hunters, Licence to Drill</i>	Montreal	www.pixcom.com
Storyline Entertainment	<i>The Real Inglorious Bastards</i>	Toronto	www.storylineentertainment.com
Temple Street Productions	<i>Recipe to Riches, Over the Rainbow</i>	Toronto	www.templestreetproductions.com
Zone 3	<i>God, Guns and Automobiles</i>	Montreal	www.zone3.ca

## UNITED STATES



***Mea Maxima Culpa: Silence in the House of God* gained international momentum throughout 2013.**

### JIGSAW PRODUCTIONS (a Content Media company)

**NEW YORK CITY** | [www.jigsawprods.com](http://www.jigsawprods.com)

**EMPLOYEES:** 75 | **HOURS:** 14 (TV), six features on slate for 2014-2015

**RECENT TITLES:** *Mea Maxima Culpa: Silence in the House of God; The Armstrong Lie; We Steal Secrets: The Story of WikiLeaks* | **UPCOMING:** Frank Sinatra documentary, *Finding Fela*

Word has it that there's a movement afoot to have the term "See: Alex Gibney" added to the standard dictionary definition of the word "prolific." The director and producer's work slate for 2013 would certainly back up such a move.

His Lance Armstrong project, begun in 2009 and shelved after the doping scandal involving the cyclist broke, was resuscitated following Armstrong's confession resulting in *The Armstrong Lie*. Meanwhile, *We Steal Secrets: The Story of WikiLeaks* attracted strong reviews as well as the ire of the secretive organization and its head, Julian Assange, with both Assange and Gibney providing annotated transcripts for the project in what seemed like a real war of words.

These films followed another controversial project that made waves beyond the film world – *Mea Maxima Culpa: Silence in the House of God*, a look at cases of clerical sex abuse produced with HBO Documentary Films and licensed to

broadcasters around the world following its explosive theatrical run, thanks in part to the company's partnership with Content Media, a pact established in 2013.

Perhaps less controversially, Gibney also produced *The History of The Eagles*, directed by Allison Ellwood.

2014, which has already started strong thanks to the CNN series *Death Row Stories*, coproduced with Sundance Productions, will also see a four-hour Frank Sinatra documentary, again with HBO on board. Also, *Finding Fela*, his documentary on the life of Nigerian musician and political activist Fela Kuti, premiered at Sundance to positive reviews. **BW**



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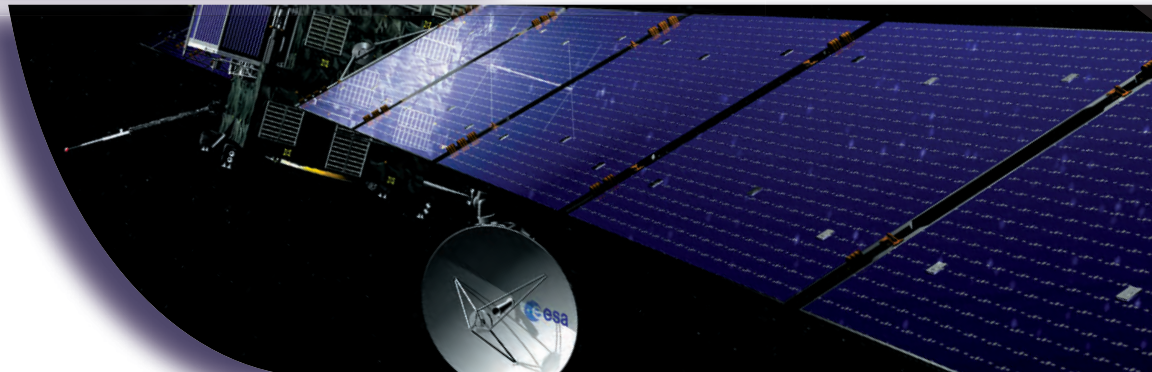


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**Leftfield Pictures' *Blood, Sweat and Heels* for Bravo gave the network its highest-rated series premiere to date.**

## LEFTFIELD PICTURES (A Leftfield Entertainment company)

NEW YORK CITY | [www.leftfieldpictures.com](http://www.leftfieldpictures.com) | HOURS: 136

EMPLOYEES: 260

RECENT TITLES: *Blood, Sweat and Heels*; *American Restoration*; *Pawn Stars*; *Oddities*

CURRENT/UPCOMING: *Tobacco Wars*; *Celebrity Home Raiders*

Perhaps the biggest news surrounding Leftfield Pictures in 2013 involved its becoming part of a larger entity, but not one of the deep-pocketed suitors that have snapped up other companies on this list. Instead of courting a sale, Leftfield Pictures' founder and CEO Brent Montgomery elected to establish his own super-indie, Leftfield Entertainment, and acquired Sirens Media (who you will also see in this year's Global 100) while also establishing joint ventures with Nick Rigg (Loud TV) and Jodi Flynn (Outpost Entertainment).

Meanwhile, the flagship prodco continued to grow in 2013, broadening its horizons with the docusoap *Blood, Sweat and Heels* for

Bravo, which gave the NBCUniversal cable net its highest-rated series premiere to date. Established hits continued to perform well, with *American Restoration* and *Counting Cars* for History still driving big numbers, and Science's *Oddities* five seasons deep.

And of course, we can't forget *Pawn Stars*, still a crown jewel for History, and which made its international format debut in 2013 via *Pawn Stars UK* and *Pawn Stars Australia*, currently in production. **BW**



**Pilgrim's *Fast N' Loud* revved up Monday nights for Discovery Channel.**

## PILGRIM STUDIOS

SHERMAN OAKS, CA | [www.pilgrimstudios.com](http://www.pilgrimstudios.com) | HOURS: 250 | EMPLOYEES: 700

RECENT TITLES: *Megalodon: The Monster Shark Lives*; *Fast n' Loud*; *Lindsay*; *Wicked Tuna*

UPCOMING: *Wicked Tuna: Outer Banks*; *Bring It!*

The company behind the long-running paranormal favorite *Ghost Hunters* on Syfy and the MMA series *Ultimate Fighter* – now on Fox following its long Spike run – racked up a wide range of successes in 2013. Its relationship with OWN blossomed, as *Welcome to Sweetie Pie's* went into a third season, while new series *Raising Whitley* opened strong with 1.2 million viewers, and received an extended season. Also for OWN, its docuseries featuring the headline-grabbing Lindsay Lohan debuted in March.

For Discovery, the high-octane car show *Fast*

*n' Loud* raced to pole position as the number one cable program for all male demos on Monday nights. And let's not forget *Megalodon: The Monster Shark Lives*, the "mockumentary" that kicked off 2013's 'Shark Week' to the tune of 4.8 million viewers, making it the highest-rated telecast in the strand's history.

Word has it that there may be a follow-up to the controversial special, and the company also has a spin-off for its hit National Geographic Channel series, *Wicked Tuna*, on deck. **BW**

COMPANY	TITLES	HEAD OFFICE	WEBSITE
495 Productions	<i>Tattoo Nightmares</i> , <i>Snooki &amp; Jwoww</i>	Burbank	<a href="http://www.495productions.com">www.495productions.com</a>
51 Minds (an Endemol company)	<i>Below Deck</i> , <i>Redneck Island</i>	North Hollywood	<a href="http://www.51minds.com">www.51minds.com</a>
Atlas Media Corp.	<i>Hotel Impossible</i> , <i>Stalked: Someone's Watching</i>	New York City	<a href="http://www.atlasmedia.tv">www.atlasmedia.tv</a>
Authentic Entertainment (an Endemol company)	<i>Here Comes Honey Boo Boo</i> , <i>Interior Therapy with Jeff Lewis</i>	Burbank	<a href="http://www.authenticstv.com">www.authenticstv.com</a>
Bunim/Murray Productions (a Banijay company)	<i>Project Runway</i> , <i>Keeping Up with the Kardashians</i>	Los Angeles	<a href="http://www.bunim-murray.com">www.bunim-murray.com</a>
Collins Avenue (a Content Media Corp company)	<i>Dance Moms</i> , <i>Abby's Ultimate Dance Competition</i>	Los Angeles	<a href="http://www.collinsave.com">www.collinsave.com</a>
Embassy Row (a Sony Pictures Television company)	<i>Fashion Queens</i>	New York City	<a href="http://www.embassyrow.com">www.embassyrow.com</a>
Evolution Media	<i>The Real Housewives of Beverly Hills</i>	Burbank	<a href="http://www.evolutionusa.com">www.evolutionusa.com</a>
Eyeworks USA (an Eyeworks company)	<i>Extreme Makeover: Weight Loss Edition</i> , <i>Bar Rescue</i>	Redondo Beach	<a href="http://www.eyeworks.tv/countries/usa">www.eyeworks.tv/countries/usa</a>
Flight 33 Productions	<i>Big History</i> , <i>Deadliest Space Weather</i>	Sherman Oaks	<a href="http://www.flight33.tv">www.flight33.tv</a>

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**Relativity Television's *Catfish* continues to be a strong performer for MTV.**

## RELATIVITY TELEVISION

**BEVERLY HILLS** | [www.relativitymedia.com/relativityTV](http://www.relativitymedia.com/relativityTV) | **HOURS:** 236

**EMPLOYEES:** 20

**RECENT TITLES:** *Catfish: The TV Show*; *The Great Food Truck Race*

**UPCOMING:** *Meatheads*; *America's Best Cook*; *Bet the House*; *Web of Lies*

Relativity continued to produce buzzworthy programming in 2013 in the form of reality docudrama *Catfish* for MTV, GSN's *American Bible Challenge* and the Sundance series *The Writer's Room*, in which scribes from top scripted series talk craft. This year could be a headline grabber for the prodco, after U.S. cable net WE tv greenlit a pilot based on the controversial British special *Sex Box*, a sex advice series that features three couples making love in a giant, soundproof box.

The company also promoted Julie Link to executive vice president of development overseeing sales and new projects; executive producer Dean Ollins to senior vice president of development overseeing pilot production; and executive producer Jon Beyer to senior vice

president overseeing all series production. In the children's space, Relativity inked a first-look production deal with Shuki Levy, co-founder of Saban Entertainment and *Mighty Morphin' Power Rangers*.

Other projects for 2014 span a wide range of networks, including: *Meatheads* for NGC; *America's Best Cook* for Food Network; *Bet the House* and *Unliveable* for FYI; *Resort Rescue* for Travel Channel; *Web of Lies* for TLC; and the scripted series *Young and Hungry* for ABC Family. **KR**

COMPANY	TITLES	HEAD OFFICE	WEBSITE
FremantleMedia North America (an RTL Group company)	<i>American Idol</i>	Burbank	<a href="http://www.fremantlemedia.com">www.fremantlemedia.com</a>
GRB Entertainment	<i>Pregnant &amp; Dating</i>	Sherman Oaks, CA	<a href="http://www.grbtv.com">www.grbtv.com</a>
Gurney Productions (an ITV company)	<i>Duck Dynasty</i>	Los Angeles	<a href="http://www.gurneyproductions.com">www.gurneyproductions.com</a>
Half Yard Productions (a Red Arrow Entertainment company)	<i>Say Yes to the Dress</i> , <i>Hillbilly Handfishin'</i>	Bethesda	<a href="http://www.halfyardproductions.com">www.halfyardproductions.com</a>
High Noon Entertainment (an ITV company)	<i>Cake Boss</i> , <i>Tough Love</i>	Denver; LA	<a href="http://www.highnoonentertainment.com">www.highnoonentertainment.com</a>
Hot Snakes Media	<i>Breaking Amish LA</i> , <i>Amish Mafia</i>	New York City	<a href="http://www.hotSnakesmedia.com">www.hotSnakesmedia.com</a>
ITV Studios America	<i>Hell's Kitchen</i> , <i>The Chase</i>	Los Angeles, New York	<a href="http://www.itvstudios.com/us/home">www.itvstudios.com/us/home</a>
Left/Right (a Red Arrow Entertainment company)	<i>Mob Wives</i> , <i>Small Town Security</i>	New York City	<a href="http://www.leftright.tv">www.leftright.tv</a>
LMNO Productions	<i>The Little Couple</i> , <i>Deadly Wives</i>	Encino	<a href="http://www.lmnotv.com">www.lmnotv.com</a>
Magical Elves (a Tinopolis company)	<i>Top Chef</i> , <i>Braxton Family Values</i>	Los Angeles	<a href="http://www.magicalelves.com">www.magicalelves.com</a>
Magilla Entertainment	<i>Long Island Medium</i> , <i>Moonshiners</i>	New York City	<a href="http://www.magilla.tv">www.magilla.tv</a>
Megalomedia	<i>Shipping Wars</i> , <i>My 600 Lb. Life</i>	Austin, TX	<a href="http://www.megalomedia.com">www.megalomedia.com</a>
North South Productions (a Hearst/NorthSouth company)	<i>Impractical Jokers</i> , <i>Double Divas</i>	Knoxville, TN	<a href="http://www.northsouth.tv">www.northsouth.tv</a>
One Three Media (a Hearst/Mark Burnett company)	<i>Survivor</i> , <i>The Voice</i> , <i>Shark Tank</i>	Santa Monica	No website
Optomen (an All3Media company)	<i>Scorned: Love Kills</i> , <i>Monsters Inside Me</i>	New York City	<a href="http://www.optomen.com">www.optomen.com</a>
Original Media (an Endemol company)	<i>Swamp People</i> , <i>Dual Survival</i>	New York City	<a href="http://www.originalmedia.com">www.originalmedia.com</a>
Original Productions (a FremantleMedia company)	<i>Storage Wars</i> , <i>Deadliest Catch</i>	Burbank	<a href="http://www.originalprods.com">www.originalprods.com</a>
Peacock Productions (an NBC News company)	<i>Skywire Live with Nik Wallenda</i> , <i>True Crime with Aphrodite Jones</i>	New York City	<a href="http://www.peacockproductions.tv">www.peacockproductions.tv</a>
Ping Pong Productions	<i>Finding Bigfoot</i> , <i>Stranded</i>	Los Angeles	<a href="http://www.ppongproductions.com">www.ppongproductions.com</a>
Profiles Television	<i>The Amazing Race</i>	El Segundo	No website
Renegade 83	<i>Naked and Afraid</i>	Sherman Oaks, CA	<a href="http://www.renegade83.com">www.renegade83.com</a>
Scott Free Productions	<i>Springsteen &amp; I</i> , <i>Crimes of the Century</i>	Los Angeles	<a href="http://www.rsafilms.com">www.rsafilms.com</a>
Sharp Entertainment (a Core Media Group company)	<i>Doomsday Preppers</i> , <i>Man V. Food</i>	New York City	<a href="http://www.sharpentertainment.com">www.sharpentertainment.com</a>
Shed Media U.S. (a Shed Media Group company)	<i>Real Housewives of NYC</i> , <i>America's Supernanny</i>	Los Angeles	<a href="http://www.shedmediausa.com">www.shedmediausa.com</a>



**Stephen David Entertainment's *The Men Who Built America* racked up two Emmys and strong ratings for History and H2.**

## STEPHEN DAVID ENTERTAINMENT

**NEW YORK CITY** | [www.stephendavidentertainment.com](http://www.stephendavidentertainment.com) | **HOURS:** 35

**EMPLOYEES:** 15 full-time, 100+ freelance

**RECENT TITLES:** *The Men Who Built America*; *Redrum*; *Gold Fever*

**UPCOMING:** *The World Wars*; *The West*; *American Genius*; *Sons of Liberty*

Launched in 2010, New York-based production and post-production company Stephen David Entertainment (SDE) has forged a bright future for itself by turning a lens to the past and specializing in docudrama, documentary and non-fiction. Hit History event series *The Men Who Built America*, an undertaking president Stephen David had envisioned since the mid-'90s, follows the builders who transformed a weakened post-Civil War U.S. into a world superpower. Since airing in the fall of 2012, the show picked up two Primetime Emmys for costume and sound editing, and was nominated in non-fiction categories for best series, writing and cinematography. In January, the prodco had great success with murder investigation series *Redrum* for Investigation

Discovery, which broke the network's primetime ratings record, and in October, SDE debuted four-part series *Gold Fever* for Discovery, which followed the 40-person Boston Group that journeyed west to strike it rich during California's Gold Rush.

This year, to mark the 100th anniversary of the First and Second World Wars, the group will produce *World Wars*, a six-hour series for History and H2 that will detail three decades of war from the perspectives of leaders such as Winston Churchill and Benito Mussolini. In addition, SDE will revisit U.S. history when it teams up with Robert Redford and Laura Michalchyshyn's Sundance Productions to explore the aftermath of the country's Civil War in *The West*. **Manori Ravindran**



**Zero Point Zero takes top TV chef and avid traveler Anthony Bourdain around the world in *Anthony Bourdain: Parts Unknown*.**

## ZERO POINT ZERO PRODUCTION

**NEW YORK CITY** | [www.zeropointzero.com](http://www.zeropointzero.com) | **HOURS:** 60.5

**EMPLOYEES:** 31

**RECENT TITLES:** *Anthony Bourdain: Parts Unknown*; *The Layover*; *The Mind of a Chef*

**UPCOMING:** Series in development for Syfy and National Geographic Channel

A decade after executive producers Chris Collins and Lydia Tenaglia founded Zero Point Zero (partner and managing director Joe Caterini joined in 2009), the company's name is synonymous with high-quality travel and culinary programming thanks to globetrotting chef Anthony Bourdain, whose CNN ratings hit *Parts Unknown* nabbed two Emmys last year and featured episodes shot in Myanmar and Libya.

Also in 2013, the company acquired The Food Republic website, one of the launch properties in its food/lifestyle-focused digital publishing venture that will also include Steven Rinella's MeatEater website, a partnership with cookbook author Isa Chandra Moskowitz, and several YouTube channels and web series.

Other highlights from the prodco include Esquire Network's *The Getaway*, exec produced by Bourdain and featuring a host of travel-hungry celebrities hanging out in their favorite destinations; PBS's *The Mind of a Chef*, again exec produced and narrated by Bourdain and combining travel, food, cooking and science; and *The Tim Ferris Experiment* for HLN and upwave, which sees its host and author of *The 4-Hour Body* apply his rapid-learning approach to new, daunting tasks. In the near future, the company has series in development at Syfy and National Geographic Channel and is also in internal development on a number of scripted projects. **KR (with files from BW)**

COMPANY	TITLES	HEAD OFFICE	WEBSITE
Shine America (a Shine Group company)	<i>MasterChef U.S.</i> , <i>The Face</i>	Los Angeles	<a href="http://www.shineamerica.com">www.shineamerica.com</a>
Sirens Media (a Leftfield Entertainment company)	<i>Thicker than Water</i> , <i>Real Housewives of New Jersey</i>	New York City	<a href="http://www.sirensmedia.com">www.sirensmedia.com</a>
A. Smith & Co. (a Tinopolis company)	<i>Kitchen Nightmares</i> (with Optomen, ITV Studios America)	Los Angeles	<a href="http://www.asmithco.com">www.asmithco.com</a>
T Group Productions	<i>Mystery Dinners</i> , <i>Thingamabob</i>	Santa Monica	<a href="http://www.tgroupproductions.com">www.tgroupproductions.com</a>
Thinkfactory Media (an ITV company)	<i>Marriage Boot Camp: Bridezillas</i> , <i>R&amp;B Divas</i>	Los Angeles	<a href="http://www.thinkfactorymedia.com">www.thinkfactorymedia.com</a>
Warrior Poets	<i>Inside Man with Morgan Spurlock</i> , <i>One Direction: This is Us</i>	New York City	<a href="http://www.warrior-poets.com">www.warrior-poets.com</a>
World of Wonder	<i>Ru Paul's Drag Race</i> , <i>Million Dollar Listing</i>	Hollywood	<a href="http://www.worldofwonder.net">www.worldofwonder.net</a>
Zodiak Americas (a Zodiak Media company)	<i>Killer Karaoke</i> , <i>Hardcore Pawn</i>	New York, LA	<a href="http://www.zodiakmedia.com">www.zodiakmedia.com</a>



## UNITED KINGDOM



Arrow provided Nat Geo Wild viewers with a ringside seat to watch various animals duke it out on *Animal Fight Night*.

## ARROW MEDIA

**LONDON** | [www.arrowmedia.com](http://www.arrowmedia.com) | **HOURS:** 38 | **EMPLOYEES:** 50-100, depending on production | **RECENT:** *Dogs: Their Secret Lives*; *JFK: The Lost Tapes*; *Live From Space* | **UPCOMING:** *Jumbo: The Plane that Changed the World*, Kevin McCloud's *Mechanibals* (w/t)

Established in 2011, Arrow Media was founded by John Smithson, Tom Brisley and Iain Pelling, all of whom were colleagues at Darlow Smithson Productions. In its few years of operation, it has racked up a range of commissions for an equally wide group of broadcasters, including Channel 4, National Geographic Channel, Discovery Channel, Sky, BBC2, and scores of others.

Programming highlights from the past year that illustrate Arrow's scope include *Dogs: Their Secret Lives* for C4, *Animal Fight Night* for Nat Geo Wild, and *JFK: The Lost Tapes* for Discovery. Aviation-themed series are something of a specialty, with *Ultimate Airport Dubai* for National

Geographic Channels International and *Terror in the Skies* for C4 and Smithsonian Channel performing solidly.

But perhaps the company's most ambitious undertaking, March's *Live From Space* event (see page 17) for National Geographic Channel and C4, will prove to be its highest-flying ratings success to date. The breadth of programming the company has tackled thus far bodes well for more big commissions, with one broadcaster and Global 100 voter hailing the company as its "most creative" production partner.

**BW**



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Icon Films generated much buzz with its *Bigfoot Files* for Channel 4 and National Geographic Channel.

## ICON FILMS

BRISTOL | [www.iconfilms.co.uk](http://www.iconfilms.co.uk) | HOURS: 30 | EMPLOYEES: 90

RECENT TITLES: *The Bigfoot Files*, *River Monsters*

The company behind *River Monsters*, the show that turned rough-and-ready angler Jeremy Wade into an international television star, saw several successes over the past year. Season five of the Animal Planet hit notched up its highest numbers to date, making it the most popular series in the Discovery Communications' net's history.

*The Bigfoot Files* saw presenter Mark Evans and geneticist Bryan Sykes put the mystery of Sasquatch through rigorous scientific testing, with the end result being a ratings winner for Channel 4 and later, for National Geographic Channel.

Meanwhile, for Nat Geo Wild, Icon snared Betty White to host a tour of three of America's top zoos and safari parks in

*Betty White Goes Wild*, and for BBC4, the prodco dove into its first rig show, *Animals Through the Night: Sleepover at the Zoo*, which posted cameras and sensors at the Bristol Zoo to capture what animals really do when the zookeepers are asleep.

For the year ahead, while not naming specific projects, managing director Laura Marshall says the company has "some very fresh adventure programming coming up, a couple of very beautiful and important natural history shows and, of course, some more *River Monsters*." **BW**

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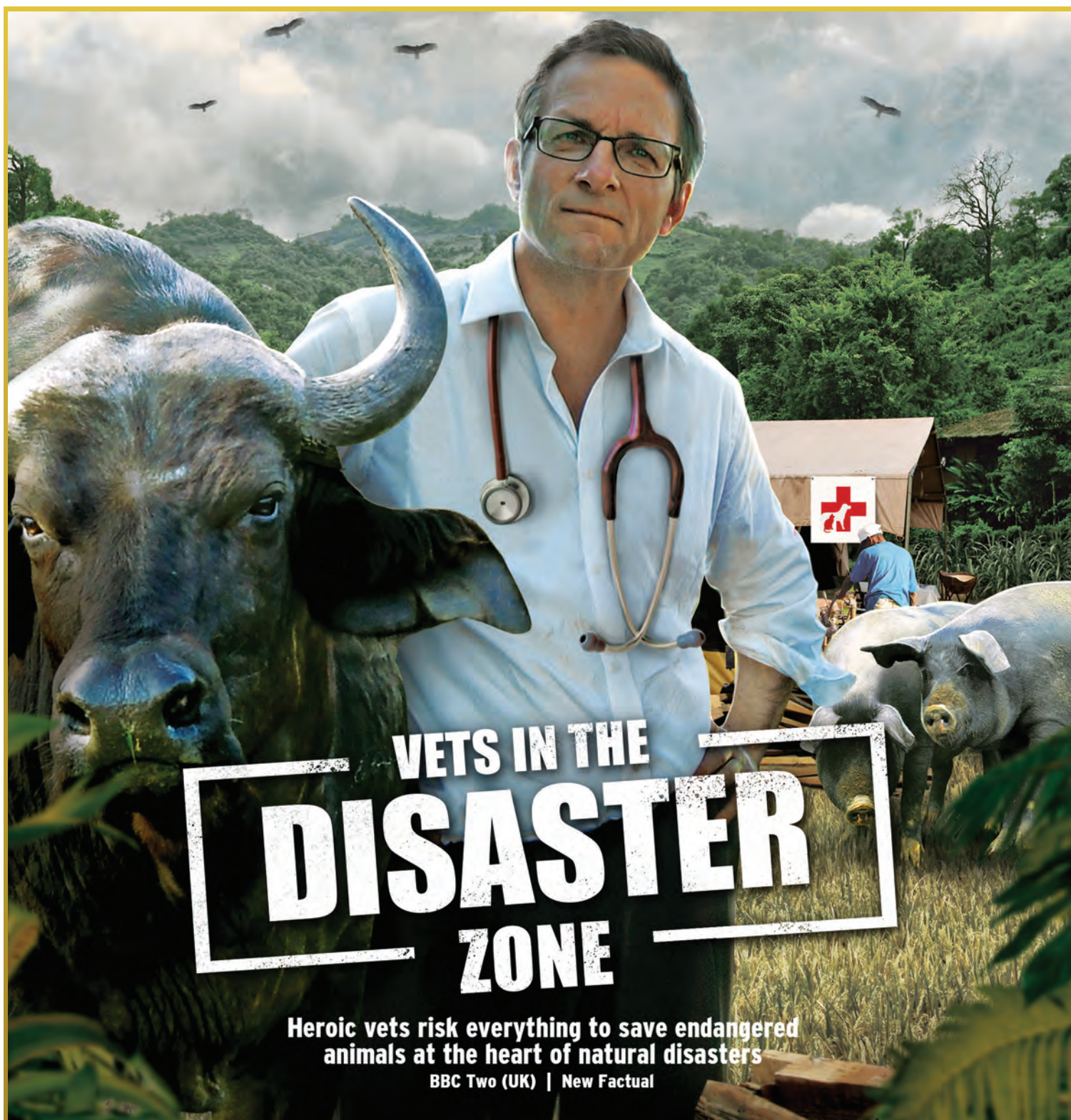
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**Love Productions' *Benefits Street* may have polarized audiences, but it also brought in big numbers for C4.**

## LOVE PRODUCTIONS

**LONDON** | [www.loveproductions.co.uk](http://www.loveproductions.co.uk) | **HOURS:** 33.5 | **EMPLOYEES:** 35 - 50

**RECENT TITLES:** *The Great Bake Off* series 4; *The Great British Sewing Bee* series 2; *How Sherlock Changed the World*; *Cruel Cut*; *Benefits Street*

**UPCOMING:** *Famous*, *Rich & Hungry (Sports Relief)*; *My Last Summer*; *Classic Cars*

With licensing deals for baking competition format *The Great Bake Off* in 13 countries, including U.S. broadcaster CBS, you could say Richard McKerrow and Anna Beattie's 10-year-old production company is fully baked. In 2013, Love locked down series four of *The Great British Bake Off* and further expanded the franchise to a 'Masterclass' strand and Christmas special while kicking off the second series of *Junior Bake Off*. The UK-based indie also took a more serious turn with Female Genital Mutilation (FGM) documentary *The Cruel Cut* for Channel 4, which followed FGM crusader and survivor Leyla Hussein and her campaign to eradicate FGM in the UK.

This year, Love is courting controversy with docuseries *Benefits Street* for Channel 4. Following its January debut, the series – which profiles the residents of a low-income Birmingham, England, neighborhood – has garnered over 60,000 signatures to date on an online petition demanding its cancellation, while posting the network's highest ratings in more than a year. Show critics call it "poverty porn" but the group maintains it's an accurate and much-needed representation of poverty in Britain. All's fair in Love and television. **MR**

COMPANY	TITLES	HEAD OFFICE	WEBSITE
Atlantic Productions	<i>David Attenborough's Natural History Museum Alive</i>	London	<a href="http://www.atlanticproductions.tv">www.atlanticproductions.tv</a>
Blink Films	<i>World's Top Five, What Destroyed the Hindenburg?</i>	London	<a href="http://www.blinkfilmsuk.com">www.blinkfilmsuk.com</a>
Brook Lapping (a Ten Alps company)	<i>The Iraq War, Thatcher: A Memoir</i>	London	<a href="http://www.brooklapping.com">www.brooklapping.com</a>
Darlow Smithson (an Endemol company)	<i>9-11: Voices from the Air, Stephen Hawking's Grand Design</i>	London	<a href="http://www.darlowsmithson.com">www.darlowsmithson.com</a>
Dragonfly (a Shine Group company)	<i>One Born Every Minute, The Hotel</i>	London	<a href="http://www.dragonfly.tv">www.dragonfly.tv</a>
Firecracker Films (a Tinopolis company)	<i>We're Having a Baby, My Big Fat Gypsy Valentine</i>	London	<a href="http://www.firecrackerfilms.com">www.firecrackerfilms.com</a>
The Garden (an ITV company)	<i>Keeping Britain Alive, Inside Claridges</i>	London	<a href="http://www.thegardenproductions.tv">www.thegardenproductions.tv</a>
KEO Films	<i>Skint, River Cottage</i>	London	<a href="http://www.keofilms.com">www.keofilms.com</a>
Lion Television (an All3Media company)	<i>Pilgrimage with Simon Reeve, Rebuilding the World Trade Center</i>	London	<a href="http://www.liontv.com">www.liontv.com</a>
Lime Pictures (an All3Media company)	<i>The Only Way is Essex, Geordie Shore</i>	London	<a href="http://www.limepictures.com">www.limepictures.com</a>
Maverick Television	<i>Embarrassing Bodies, Stephen Fry: Out There</i>	London	<a href="http://www.mavericktv.co.uk">www.mavericktv.co.uk</a>
Minnow Films	<i>Dogging Tales, Walking Wounded: Return to the Frontline</i>	London	<a href="http://www.minnowfilms.co.uk">www.minnowfilms.co.uk</a>
Nutopia	<i>The 80s: The Decade that Made Us</i>	London, Washington	<a href="http://www.nutopia.com">www.nutopia.com</a>
Oxford Film & TV	<i>Our Queen, The Story of the Jews</i>	London	<a href="http://www.oftv.co.uk">www.oftv.co.uk</a>
Pioneer Productions (a Tinopolis company)	<i>How Sex Works, Strangest Weather on Earth</i>	London	<a href="http://www.pioneertv.com">www.pioneertv.com</a>
Raw TV (a Discovery Communications company)	<i>Blackout, The Unexplained Files, Gold Rush</i>	London	<a href="http://www.raw.co.uk">www.raw.co.uk</a>
Renegade Pictures (a Shed Media company)	<i>Car SOS, Don't Tell the Bride</i>	London	<a href="http://www.renegadepictures.co.uk">www.renegadepictures.co.uk</a>
Studio Lambert (an All3Media company)	<i>Gogglebox, Undercover Boss</i>	London	<a href="http://www.studiolambert.com">www.studiolambert.com</a>
Thames (a FremantleMedia UK company)	<i>X Factor, Britain's Got Talent</i>	London	<a href="http://www.talkbackthames.tv">www.talkbackthames.tv</a>
Tigress Productions (an Endemol company)	<i>Naked and Marooned</i>	Bristol	<a href="http://www.tigressproductions.co.uk">www.tigressproductions.co.uk</a>
Twofour Broadcast (a Boom Pictures company)	<i>Educating Yorkshire</i>	London, Plymouth	<a href="http://www.twofour.co.uk">www.twofour.co.uk</a>
Wall to Wall (a Shed Media company)	<i>The Voice UK, Long Lost Family</i>	London	<a href="http://www.walltowall.co.uk">www.walltowall.co.uk</a>



Windfall's feature-length *A Murder Trial* recently nabbed the best single documentary honor at the Broadcast Awards.

## WINDFALL FILMS (AN ARGONON COMPANY)

**LONDON** | [www.windfallfilms.com](http://www.windfallfilms.com) | **HOURS:** 57 | **EMPLOYEES:** 91

**RECENT/CURRENT TITLES:** *Railroad Alaska*; *A Murder Trial*; *Easter Eggs Live*; *D Day as it Happens*; *Strip the City*

**UPCOMING:** *Crossrail*; *Rise of the Machines*; *Operation Maneater*; *The Batman of Mexico*

After three years of negotiations, British history was made when the Scottish High Court allowed Windfall producers to film the retrial of Nat Fraser, charged with murdering his wife in 1998, marking the first time cameras have been allowed to film and air a British trial in its entirety. The feature-length documentary *A Murder Trial*, which aired on Channel 4, recently won best single documentary at the Broadcast Awards as well as the best single doc prize at the Royal Television Society Awards.

The East London-based prodco, founded in 1987 by David Dugan, Ian Duncan and Oliver Morse, is known for strong science and history programming such as *Inside Nature's Giants* for

Channel 4, *Monster Moves* for Channel 5 and *Big Bigger Biggest* for National Geographic, but had a unique 2013 line-up that included real-time 24-hour history event *D Day as it Happens* on Channel 4, which followed the activities of seven people who lived through the day using archival video, radio reports and official records; and Destination America's *Railroad Alaska*, where a crew of workers fights the elements to keep the state's crucial 650-mile railroad up and running. Behind the scenes, the East London-based prodco was recently acquired by global production group Argonon – a move that will help Windfall receive ample resources to expand into the U.S. and Canada. **MR**

## INTERNATIONAL



Gebrueder Beetz's *Make Love* series for SWR and MDR was hosted by Danish sex therapist Anne-Marlene Henning.

Founded in 2000 by brothers Reinhardt and Christian Beetz, Gebrueder Beetz Filmproduktion has been a steady force in the European documentary and factual programming sphere for over a decade, with more than 100 titles in its catalog. Winners of Germany's prestigious Grimme television award and the Prix Europa, and Oscar nominated for the 2012 doc short *Open Heart*, GBF has recently been making significant inroads in cross-media content production, with its 'Culture Files' series, which spawned the award-winning *Wagner Files* app (see page 59); its six-part *Farewell Comrades* series, produced for a host of European broadcasters including ARTE, ZDF and YLE among others; and the controversial "trimedia" series *Make Love* for SWR and MDR all gathering much acclaim.

*Nelson Mandela: The Myth & Me* (a realscreen MIPTV Pick) is bound to garner attention in the months following the South African leader's passing, and the doc *An Apartment in Berlin* is in the midst of a festival run. **BW**

### Gebrueder Beetz Filmproduktion

**BERLIN** | [www.gebrueder-beetz.de](http://www.gebrueder-beetz.de)

**EMPLOYEES:** 30, approx. 500 freelance | **HOURS:** 90

**RECENT:** *Make Love*; *Nelson Mandela: The Myth & Me*; *An Apartment in Berlin*

**UPCOMING:** *Viking Women*; *Mali Blues*

## SUPERINDIE SCORECARD

The past year saw a sizable increase in M&A activity, which doesn't show any signs of slowing down. Indeed, with broadcasters entering the fray with a vengeance (hello, ITV and Discovery Communications) the feeding frenzy is getting thicker. Here's a look at how assorted superindies were represented in this year's Global 100. (Note that FremantleMedia North America, ITV Studios America and Shine America are not included in this list – these numbers only denote acquired companies.)

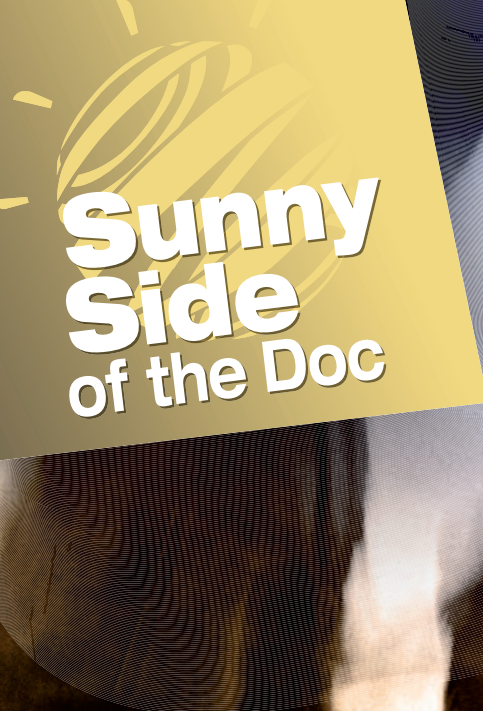
Endemol	5
ITV	4
All3Media	4
Tinopolis	4
Content Media Corp	2
FremantleMedia	2
Red Arrow Entertainment	2
Shed Media Group	2

### OTHER PARENT COMPANIES

**REPRESENTED:** Argonon, Banijay, Boom Pictures, Core Media Group, Discovery Communications, Hearst, Leftfield Entertainment, Shine Group, Sony Pictures Television, Ten Alps

COMPANY	TITLES	HEAD OFFICE	WEBSITE
Beyond Productions	<i>MythBusters</i>	Sydney	<a href="http://www.beyond.com.au">www.beyond.com.au</a>
Cordell Jigsaw Zapruder	<i>JFK: The Smoking Gun</i> , <i>Go Back to Where You Came From</i>	Chippendale, NSW	<a href="http://www.cjz.com.au">www.cjz.com.au</a>
Endemol	<i>The Money Drop</i> , <i>Big Brother</i>	Amsterdam	<a href="http://www.endemol.com">www.endemol.com</a>
Nilaya Productions	<i>Coca Cola: The Secret Formula</i> , <i>The Naked Warriors</i>	Paris	<a href="http://www.nilaya.fr">www.nilaya.fr</a>
Talpa Productions	<i>The Voice Holland</i> , <i>Dating in the Dark</i>	The Netherlands	<a href="http://www.talpa.tv">www.talpa.tv</a>





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# miptvpicks 2014

As MIPTV approaches, we at *realscreen* have once again taken it upon ourselves to watch heaps of clips from various projects submitted from far and wide, to help you wade through the volumes of incredible content on its way to the Croisette.

From gorgeous natural history to socially conscious documentary, with some lighter fare in the mix as well, we've narrowed the selections received down to what you'll see here. Congrats to our Best in Show, which receives a pass to the 2015 Realscreen Summit in Washington DC for the submitting company.

BEST IN SHOW



## #CHICAGOGIRL

### POLITICAL, SOCIAL & RELIGIOUS

**Partners:** Directed by Joe Piscatella, produced by Revolutio; distributed by ro\*co films

international (outside of North America) | **Length:** 71 minutes | **Premiered:** IDFA, 2013

**Rights available:** All rights outside of U.S., Canada, The Netherlands, Poland, Denmark, Norway  
Nineteen-year-old Ala'a lives in her parents' home in suburban Chicago, attends university and like many other young people in America, is an avid user of social media. But it's how she uses it that makes the difference. Through her assorted social media networks – Facebook, Twitter, et cetera – she coordinates protests and revolutionary activity designed to bring down the Syrian government some 6,000 miles away. This powerful documentary illustrates the true power of social media to provide a real-time window on the world, while also effectively portraying the real human cost of conflict.



## GOGGLEBOX

### FACTUAL ENTERTAINMENT/UNSCRIPTED

**Partners:** Studio Lambert for Channel 4; format distributed by All3Media International

**Length:** format – 4 x 60 minutes | **Premiered:** 2013 (Channel 4, UK)

**Rights available:** Format rights available for world excluding UK and U.S.

We've all done it – sat in front of the TV with friends and/or loved ones and indulged in a running commentary of what we've been watching. But who knew that commentary could be just as entertaining as the programming itself, if not more so? Studio Lambert's *Gogglebox* points its cameras at average television viewers, reacting to programming that aired in the seven days prior to each episode. While it looks deceptively simple, the production process is intense, with crews shooting in various homes over several nights to grab the good stuff. The end result is hilarious, eye-opening and somewhat heartwarming, as we see in *Gogglebox* a reality that many had consigned to the past – the power of television to bring people together, even if only to poke fun at the presenter.





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## MIPTV PICKS



## AGE GAP LOVE

### LIFESTYLE

**Partners:** Nine Lives Media/GME for Channel 5; distributed by TCB Media Rights

**Length:** 1 x 60 minutes | **Premiered:** February 2014 (UK)

**Rights available:** Worldwide

We've heard of May-December romances, but the relationships followed in this one-off fall a bit beyond that scope. Produced by Nine Lives Media and GME for Channel 5 in the UK, this program highlights several couples who dare to cross the generation gap, or chasm in some cases, by becoming romantically involved. Here, you'll meet a 39-year-old man who is seeing a 78-year-old woman, a 74-year-old man with an eight-week-old daughter by his 33-year-old wife, and others who maintain that true love is ageless.



## LIBERTY OF LONDON

### FACTUAL ENTERTAINMENT/UNSCRIPTED

**Partners:** Rize USA for Channel 4; distributed by DCD Rights

**Length/volume:** 3 x 60 minutes | **Premiered:** December 2013 (UK)

**Rights available:** Worldwide

The department store that this ob-doc gets its name from is a fixture of London's Oxford Circus; a 130-year-old retail landmark. But in today's world, even the oldest, most venerable brands are vulnerable to the winds of change, and the whims of taste. Produced by Rize Films for Channel 4, this program gives an unprecedented look into one of London's best-loved shops, as its staff gears up for a "make or break" Christmas shopping season. Like the BBC's *Inside Claridges*, another UK hit from the past year, *Liberty of London* provides a compelling snapshot of the faces behind the place.







## YOUR INNER FISH

### SCIENCE & NATURE

**Partners:** Tangled Bank Studios and Windfall Films for PBS; distributed by Off the Fence

**Length/volume:** 3 x 60 minutes | **Airing:** 2014

**Rights available:** World excl. U.S. & Canada, France, UK, Sweden; Pay TV for Scandinavia & Eastern Europe

In his book of the same name, author and paleontologist Neil Shubin posits that the human body as we know it today is the result of 3.5 million years of evolution, and that many of our characteristics can be traced to some rather surprising origins. Now, in a three-part series for PBS, Shubin brings his theories to life. Through *Your Inner Fish*, you'll find out how we owe our skin and hair to a shrew-like mammal that lived some 165 million years ago, how our hands and fish fins are similar, and other evolution illuminations.



## LIFE STORY

### SCIENCE & NATURE

**Partners:** A BBC/Discovery Channel/ France Télévisions coproduction; distributed by BBC Worldwide

**Length/volume:** 6 x 50 minutes | **Airing:** 2014

**Rights available:** Worldwide excluding France and North America  
Raising a child poses fresh challenges almost daily, even when surrounded by creature comforts. One can only assume it's immeasurably more difficult for animals in the wild. From the team behind the acclaimed natural history landmark series *Life* comes this six-part epic, which traverses the globe to reveal the struggles and triumphs experienced in the animal kingdom from birth to parenthood. The first series filmed by the BBC's Natural History Unit in 4K, *Life Story* combines riveting stories of survival with intimate detail and the untamed drama that is rife within the natural world.







## WEST MEETS EAST

POLITICAL, SOCIAL & RELIGIOUS

**Partners:** Lion Television and Mountains Green Films for Smithsonian Channel U.S.; distributed by All3Media International | **Length:** 1 x 60 minutes

**Aired:** October 2013 (U.S.) | **Rights available:** TV, home video, non-theatrical for world excluding U.S. As friends grow older, they can find themselves taking wildly divergent paths from each other, but their bond remains intact. Take, for example, the friendship between actor Dominic West (*The Wire*, *300*) and Sir James Mallinson, Sanskrit scholar and the fifth baronet of Walthamstow. Boyhood friends from Eton, their dreams took them to different parts of the world, but this film sees them reunite to attend the largest gathering of human beings the world has seen thus far – the 2013 Maha Kumbh Mela in Allahabad, India. At this, the largest religious festival in the world, Mallinson will be initiated as a ‘mahrant,’ or abbot, of a Hindu order, and West will be immersed in a fascinating spiritual tradition.



## THE SEARCH FOR GENERAL TSO

CULTURE

**Partners:** Directed by Ian Cheney for Wicked Delicate Films; distributed by Cargo Films & Releasing  
**Length:** 1 x 71 minutes | **Premiering:** Tribeca Film Festival, April 2014

**Rights available:** All rights worldwide except North America

There are close to 50,000 Chinese food restaurants across the United States, and one dish is practically ubiquitous – General Tso’s Chicken. Yet the dish’s namesake (the general, not the chicken) is a figure cloaked in sticky-sweet mystery to many who indulge. For those who are hungry for answers (or just plain hungry), this lighthearted film blends testimonials from chefs, historical scholars and food lovers to not only complete the picture of the man behind the recipe, but also examine larger topics, such as immigration and adaptation.



## SHARK JUNCTION

SCIENCE & NATURE

**Partners:** Produced and distributed by Earth Touch

**Length:** 1 x 50 minutes | **Airing:** No scheduled air date at present

**Rights available:** All rights worldwide

Roca Partida, one of the four tiny volcanic islands that comprise the Socorro chain off the coast of Mexico, has long been known as a diving hotspot, thanks to the incredible range of ocean wildlife found in the region. Indeed, 25 different types of sharks, more than 1,000 humpback whales, bottlenose dolphins and scores of other underwater species congregate in these waters. This beautifully photographed program displays the myriad creatures found here, highlighting the link between the Socorro chain and the “shark superhighways” between the Galapagos and Cocos islands.



## DEATH: A FEELGOOD SERIES ABOUT LIFE

POLITICAL, SOCIAL & RELIGIOUS

**Partners:** Directed by Eivind Tolas for Flimmer Film; distributed by First Hand Films

**Length:** 5 x 52 minutes | **Airing:** Summer 2014 | **Rights available:** Worldwide

No matter who you are, how much money you have, or how many initials you have after your name, there is one unavoidable fact you have to face. You will die. But, paradoxically, how we deal with that fact has great impact on our lives. This series looks at the final curtain through several vantage points, including the range of beliefs in life after death held around the world, human creativity that stems from the inevitability of death, and the role of death in nature.



## CHANGE MY RACE

POLITICAL, SOCIAL & RELIGIOUS

**Partners:** Prospero Productions for SBS; distributed by SBS International

**Length:** 1 x 52 minutes | **Aired:** December 2013 (Australia)

**Rights available:** All rights worldwide

A disturbing trend is taking hold in some countries – requests for “de-racialization” surgery. Procedures can include extreme facial contouring, double eyelid surgery, nose work, skin whitening and calf reduction surgery. It’s estimated that one in five women in Seoul have elected for surgery, and now the trend is moving into Australia. This special, hosted by Hong Kong-born Australian actor Anna Choy, probes the reasons behind the trend, and why some are willing to take drastic measures in a bid to achieve what’s known as “baby face” and appear more Western.



## ARTIFACT

MUSIC, ARTS & CULTURE

**Partners:** The Sisyphus Corporation; distributed by BBC Worldwide

**Length:** 1 x 104 minutes | **Airing:** 2014 | **Rights available:** Worldwide outside North America

Jared Leto may be a household name via his acting career, which recently saw him scoop up a best supporting actor Oscar for his role in *Dallas Buyers Club*. But his other gig – that of frontman for alt-rock band 30 Seconds to Mars – also keeps him fairly busy, recording albums and touring the world. *Artifact*, originally intended to be a “making of” doc for the band’s third album, took on a decidedly different tone when the group’s label at that point, EMI, launched a US\$30 million lawsuit against the band, alleging breach of contract. The film, directed by Leto, follows the band as it presses on in the making of the album, and also casts an eye towards the rough road of evolution and liberation – both for the band and for the music industry itself.



## IMPOSTORS

FACTUAL ENTERTAINMENT

**Partners:** CMJ Productions II; airing on Investigation Discovery (U.S., Canada) and Canal Vie (Canada); distributed by Cineflix Rights

**Length/volume:** 6 x 60 minutes | **Aired:** January 2014 (U.S.)

**Rights available:** Worldwide excluding U.S. and Canada

This crime series casts its eye on masters of disguise, charming charlatans and smooth criminals – the canny deceivers who go to amazing lengths to assume other identities. Featuring recreations and interviews with law enforcement officials and others involved in the real cases, this six-episode series recounts the stranger-than-fiction tales surrounding such infamous con artists as James Hogue, who defrauded both Princeton and Harvard in two separate cases, and Steven Jay Russell, whose story was told in the Jim Carrey film *I Love You Phillip Morris*.



## TEACH

CULTURE

**Partners:** Directed by Davis Guggenheim, produced by Participant Media; distributed by Tricon Films & Television

**Length:** 1 x 120 minutes | **Aired:** September 2013 (U.S.) | **Rights available:** Worldwide excluding U.S.

In the U.S., 60% of its teachers are expected to retire in the next decade. Following up his earlier examinations of the American education system – *Waiting for Superman* and *The First Year* – director Davis Guggenheim takes his cameras back to school for this inspiring look at what makes a great teacher. Hosted by Queen Latifah, the program follows four teachers in different schools and charts the challenges and triumphs they face in the effort to make a difference in the lives of their students.



## MIPTV PICKS



### RISE OF ANIMALS: TRIUMPH OF THE VERTEBRATES

#### SCIENCE & NATURE

**Partners:** Atlantic Productions for the BBC; distributed by Atlantic Productions

**Length/volume:** 2 x 55 minutes | **Aired:** September 2013 (UK)

**Rights available:** World terrestrial broadcast excl. UK, Ireland, Australia, NZ; VOD, SVOD, video for world  
The rise of animals with backbones is one of evolution's most engaging stories, and when it comes to natural history, there is perhaps no better storyteller than Sir David Attenborough. In this series for the BBC, Attenborough travels to China, regarded as the frontier for modern paleontological research, to uncover new fossil evidence that reveals how vertebrates evolved from primitive fish and made their amazing journey over millions of years from ancient seas to land. Of course, the series also features the eye-popping CGI and cinematography that Attenborough's collaborations with Atlantic Productions are known for.



### DROPPED

#### FACTUAL ENTERTAINMENT/UNSCRIPTED

**Partners:** Mastiff Sweden for TV4; distributed by Zodiak Rights

**Length/volume:** 60 minute or 90 minute format only

**Aired:** January 2014 (Sweden) | **Rights available:** Worldwide

The survival genre is enjoying a massive uptick lately, with series such as Discovery's *Naked and Afraid* putting a new spin on the perilous proceedings. This format, originating from Sweden, sees celebrities taken by helicopter into some of the most remote locations on the planet, left to fend for themselves without food, maps or help of any kind. Divided into two teams, the participants must rely on their own wits to reach civilization and in the final, only one person can emerge as a victor. On TV4, the original version of the show, *The Greatest Adventure*, racked up a 30% audience share for its final episode.



### GOD LOVES UGANDA

#### POLITICAL, SOCIAL & RELIGIOUS

**Partners:** Full Credit Productions, Motto Pictures, ITVS; distributed by ro\*co films international

**Length:** 83 minutes, 60 minutes | **Premiered:** Sundance, 2013

**Rights available:** All rights outside of the U.S., The Netherlands, Denmark and Russia

This film offers a probing look at the connections between evangelical churches in the U.S. and Ugandan politicians who advocate "sexual immorality" laws. With a bill making homosexuality a crime punishable by death gaining traction in the country, director Roger Ross Williams examines the influence of American missionaries upon both ordinary Ugandan citizens and the country's powers that be, and in interviews with both anti-gay pastors in the country and American evangelicals, attempts to reveal the reasoning behind the rhetoric while shining a spotlight on the dangers of intolerance.



### AIRSHOW

#### FACTUAL ENTERTAINMENT

**Partners:** Great Pacific Media for Discovery Canada; distributed by Beyond International

**Length/volume:** 8 x 60 minutes | **Airing:** 2014 | **Rights available:** Worldwide outside of Canada

Most of us look for a vocation that doesn't involve risking life and limb each time you punch your time card for the day. But for the pilots who sign up to take part in airshows, the daredevil instinct is too strong to deny. This series offers a window into the world of these adrenaline-addicted individuals, from the pilots and stunt performers to the airshow organizers, providing an insight into one of the most dangerous jobs on the planet. And of course, there are plenty of cool stunts to marvel over as well.



## FANOMENON

### CULTURE

**Partners:** Directed by Lynne Carter, produced in association with Shaw Media and the Government of Canada; distributed by TVF International

**Length:** 1 x 48 minutes | **Aired:** October 2013 (Global, Canada)

**Rights available:** All TV rights worldwide excluding Canada

Suzie Beckner, a rural retail worker, has a thing for science fiction, and one sci-fi character in particular – lieutenant colonel John Sheppard from *Stargate: Atlantis*, portrayed by Joe Flanigan. Beckner's fandom extends all the way to the creation of erotic fan fiction featuring the intrepid space traveler. When an opportunity arises to meet Sheppard/Flanigan at a major comic and science fiction convention, she undertakes a journey that reveals to her the size and scope of fandom, and in seeing and meeting other proud female sci-fi fans, she finds a community to call her own.



## EXTREME COLLECTORS

### LIFESTYLE

**Partners:** Architect Films for HGTV; distributed by Tricon Films & Television

**Length/volume:** 14 x 30 minutes | **Premiered:** September 2013 (Canada)

**Rights available:** Worldwide excluding Canada

If you have a house bulging to the rafters with action figures, or a few rooms devoted exclusively to soft drink memorabilia, and you're wondering just what it might all be worth, Andrew Zegers is your man. In this series, the antiques appraiser travels across North America to check out myriad collections ranging from snow globes to harmonicas and beyond, and to reveal to the extreme collectors what the whole kit and caboodle is worth. An entertaining watch, and for those of us with decades of stuff that we can't bring ourselves to part with, perhaps a little inspiring.



## NELSON MANDELA - THE MYTH & ME

### POLITICAL, SOCIAL & RELIGIOUS

**Partners:** Born Free Media, Gebruder Beetz Filmproduktion; distributed by PBS International

**Length:** 1 x 84 minutes | **Aired:** November 2013 (IDFA)

**Rights available:** Worldwide

South African filmmaker Khalo Matanabe's film, two years in the making, examines the legacy of the iconic leader through interviews with those who knew and worked alongside him, as well as those who were critical of him. From politicians to philosophers, and from spiritual leaders to ordinary South Africans, Matanabe's "letter" to Mandela attempts to resolve the contradictions and complexities he sees in both the man and his movement, through the lenses of freedom, reconciliation and forgiveness.



## THE END OF BANK SECRECY

### POLITICAL, SOCIAL & RELIGIOUS

**Partners:** Nilaya Productions for France Télévisions; distributed by ZED

**Length:** 1 x 52 minutes | **Premiered:** 2013 (France)

**Rights available:** Worldwide

In August of 2009, the Swiss government handed over to the U.S. Congress the names of 4,500 American tax evaders who had been using offshore bank accounts. After UBS banker Bradley Birkenfeld told the IRS how the bank came to the U.S. to entice its rich to use its asset management services to the tune of some US\$20 billion, the veil of secrecy surrounding the long-time tax haven was blown off. This documentary brings together lawyers, bankers and politicians who were immersed in the scandal as it happened to reveal how the world woke up to the costly realities of tax fraud. •





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235 East 45th Street, New York, NY 10017 USA  
Phone: 1-212-210-1400  
Email: intl.sales@aetn.com  
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**Petals on the Wind** (1 x 2 hours)  
Second installment from the *Flowers in  
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**World Wars** (6 x 1 hour or 3 x 2 hours)  
An historic account of the two most  
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Makeover series centered on a "fierce"  
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**Kim of Queens** (12 x 1 hour)  
Real-life series starring Georgia's most  
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**Big History**  
(16 x ½ hour + 1 x 2 hour Special.)  
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**Wahlburgers** (8 x ½ hour + 1 x 1 hour)  
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F: (201) 947-4500  
info@habercinc.com  
www.alfredhaber.com

### EXECUTIVES ATTENDING:

Alfred Haber, President  
Andrew Haber, Vice President, International Sales  
Christopher Brouder, Vice President, International Sales  
Steven Weiser, Vice President, Domestic & International Sales  
Patricia Villagran, International Sales Executive  
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P: + 44 (0) 20 7845 4350  
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**Romeos & Juliets** (One-hour)  
This documentary offers a rare behind-the-curtain look at the making of *Romeo  
and Juliet* in the studios of the National Ballet of Canada, as envisioned by world-  
famous choreographer Alexei Ratmansky.

**Why Men Cheat** (One-hour)  
This documentary investigates the truth behind the murky motivations of powerful men  
who endanger marriages, reputations and careers in their quest for illicit moments.



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 P: 011 + 1 + (416) 309-4200  
 F: 011 + 1 + (416) 309-4290  
 Email: [tvinfo@entonegroup.com](mailto:tvinfo@entonegroup.com)  
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**Korean Food Made Simple  
 (Food Network UK, Cooking Channel)**

Genre: Travel / Cooking Series (2014)  
 Episodes: 10 x 30 min  
 It's the best of all worlds, extraordinary Korean cuisine made with simpler ingredients to create mouth-watering versions of traditional favourites. From lavish three course meals to modest bowls of soup, world renowned executive chef and food critic Judy Joo shows viewers how to put a fresh spin on the sumptuous meals she sampled at markets, luxury restaurants, weddings, birthday celebrations and street fairs while travelling across Korea. It's entertaining made easy, with an experienced, well-travelled culinary connoisseur helping turn quick suppers, dinner parties, romantic meals or light lunches into delicious cultural affairs.



**Shannon & Sophie (W Network)**

Genre: Reality TV Series (2014)  
 Episodes: 8 x 30 min  
 One is an actress and model, the other is a singer and straight A student who runs her own charity, but Shannon and Sophie have one thing in common - they're related to Rock and Roll royalty, KISS front man Gene Simmons. After seven successful seasons on the A&E hit reality show *Gene Simmons Family Jewels*, the lively and unstoppable Shannon Tweed-Simmons

and her independent, equally determined and more reserved daughter Sophie are taking center stage with an exciting new series, giving viewers a front row seat for the next phase of their unconventional, yet familiar family life. Sophie's turning 21 and moving out on her own, but like most moms Shannon's not ready to let go, causing tensions to rise and this mother-daughter duo to sometimes reach their breaking point. With appearances by Gene and their many famous friends, these polar opposites will try to find common ground as they embark on new personal and professional adventures, neither taking no for an answer and despite their differences, trying to remain best friends.

**Close Up Kings (Discovery UK, OLN)**

Genre: Street Magic Series (2014)  
 Episodes: 8 x 60 min  
 Take three best friends who are among the top sleight-of-hand artists in the US, send them from city to city with only a few dollars in their pockets and give them a goal. What do you get? *Ocean's Eleven* carefully orchestrated and artfully executed capers with tricks that become more complex as the stakes get higher. Whether they're rearranging the print on a dollar bill and making it burst into flames, making a cell phone disappear and reappear in a fountain, switching places with a carriage driver, causing him to vanish instantly or executing a mesmerizing Houdini style jail escape in front of several witnesses, these amazing magicians are guaranteed to have audiences asking 'how did they do that?'

# passion

## DISTRIBUTION

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**AIR PRESSURE (w/t) (4 x 60' or 8 x 30')**

*Air Pressure* is a dramatic and visually jaw dropping series that follows the intense highs and lows in the lives of young international pilots who work for Indonesian Airline, Susi Air: the world's most challenging airline.

Unable to clock their hours up at home to qualify as captains of commercial planes, rookie pilots join Susi Air, taking control in what is the most dangerous place in the world to fly. In the last year, four young pilots have died and Susi has lost three planes.

From navigating volcanoes to flying tribal warriors, these are the lives of the Susi Air pilots.

**A Firecracker Films production for Channel 4**

**CUTTHROAT KITCHEN (Season 2-5: 52 x 60' + Format)**

Just how far is a chef willing to go win a cooking competition? *Cutthroat Kitchen* hands four chefs \$25,000 and the opportunity to spend that money on either helping themselves or sabotaging their competitors.

Ingredients will be stolen, utensils destroyed and valuable time on the clock lost when these chefs compete to cook delicious dishes while also having to out plot against the competition. With host Alton Brown as the devilish provocateur, nothing is out of bounds when money changes hands and we see just how far one chef will go to ensure they have the winning dish.

So successful Food Network ordered 4 new seasons in 2014!

**A Manhouse Productions LLC production for Food Network**

**COLD WATER COWBOYS (10 x 60')**

*Cold Water Cowboys* is a character-driven docu-series following the action on four fishing boats off the coast of Newfoundland through one intense fishing season.

This salty brotherhood from Canada's most unique region face swells as high as houses and icebergs the size of small cities as they fish for riches in the North Atlantic hundreds of miles offshore.

It's a tough job - tough on boats, tough on gear, tough on the human body - but these bred-in-the-bone fishermen wouldn't have it any other way.

**A Paperny Entertainment production for Discovery Channel Canada**



# MIPTV BUYER'S BUZZ

What boxes are acquisition execs looking to tick upon their arrival in Cannes for MIPTV? Who wants what, and why? Here's a sampling of shopping lists from assorted distributors making their way to the market.

BY BARRY WALSH



**JANE  
MILLICHIP**

MANAGING DIRECTOR  
SKY VISION

**RECENT ACQUISITIONS:** 50 hours of programming from Asylum Entertainment including *Hollywood Hillbillies* and *Treasure King* (each 10 x 30 minutes); *L.A. Frock Stars* (series one, NHNZ for Smithsonian Network); *Bannockburn* (Arcadia Entertainment and Sky Vision Productions for History UK, 1 x 60 minutes).

**WHAT SHE'S LOOKING FOR:** "We are looking to build a catalog of quality and scale. As such, high value content in the key primetime genres of scripted, entertainment, factual entertainment and documentary, including big entertainment formats are of particular interest. "I don't believe reality TV is on its knees, as has recently been suggested. There is a wealth of good lifestyle formats, and there are some excellent character-driven ob-docs from the U.S., such as our recent acquisitions from Asylum and Reelz. However, there are rather too many copycat series in this subgenre."

"I think the reality debate is relevant though for buyers looking for game-changing ideas – formats that shift the dial. In the UK, we have a fantastic tradition of lightly formatted factual entertainment – from *Wife Swap* to *One Born Every Minute*. We'd love to back the producer who pushes this genre to the next level."

**WHAT'S HOT RIGHT NOW:** "In factual and reality, optimistic and feel-good programming is still popular, as long as it's not trite. 495 Productions' *Wedding Island* for TLC springs to mind, which we also represent."

"Sync dialogue in history recon, such as *Bannockburn*, is really moving and enhances the sense of 'being there' when it's done properly. "In entertainment, ideas with broad and co-viewing appeal. Value-added formats with takeaway facts are also popular, such as Magnum Media's *Duck Quacks Don't Echo*."



**PAUL  
HEANEY**

MANAGING DIRECTOR  
TCB MEDIA RIGHTS

**RECENT ACQUISITIONS:** *World's Most Extreme* (produced by Arrow Media, 6 x 60 minutes); *Age Gap Love* (Nine Lives Media/GME, 1 x 60 minutes); *Handsome Devils* (Britespark Films with Argonon International, 10 x 60 minutes); *Ainsley Eats the Streets* (Snap TV, 10 x 60 minutes); *Inquisition* (Like A Shot Entertainment, 4 x 60 minutes); *Treblinka: Inside Hitler's Secret Death Camp* (Furneaux Edgar/GME, 1 x 60 minutes or 1 x 90 minutes); *Flying Blind* (Arrow Media, 1 x 60 minutes); *Hercules The Human Bear* (Middlechild Productions, 1 x 60 minutes).

**WHAT HE'S LOOKING FOR:** "Factual and fact ent series that can hold a broad audience, as much volume as we can get and the ability to return as series. The CJZ catalog deal pretty much sums up what TCB is looking for – vibrant, well made, relevant series."

**WHAT'S HOT RIGHT NOW:** "Strong empathy shock docs, countdown series, food, lifestyle shows with 'grunt,' the whole 'unexplained' area, pop science and engineering, believable characters, and shows based around real situations that viewers can resonate with."



**EMILY  
ELISHA**

HEAD OF FACTUAL ACQUISITIONS  
ZODIAK RIGHTS

**RECENT ACQUISITIONS:** *4 Babies a Second* (Pernel Media for Voyage, 10 x 60 minutes); *Bam's Badass Gameshow* (6 x 30 minutes plus format for TBS); *The Day They Dropped the Bomb* (Finestripe Productions, 1 x 60 minutes); *Surviving the Tsunami* (Minnow Films, 1 x 60 minutes).

**WHAT SHE'S LOOKING FOR:** "Factual entertainment series with an unusual slant and/or unique purpose. There is some interesting cross-over happening from the more traditional specialist-factual fields in this space and it helps if it has a real sense of purpose to it. *Supervet* from Blast! Films for Channel 4 is a good example.

"Series in the lifestyle and ob-docs space are always interesting for us; the trend is definitely towards the warm and fun but that doesn't mean they can't be edgy too. Marketable one-off

docs which can punch through the schedule are always very sought after. RDF Television is producing *100 Year Old Drivers* for ITV1 – you can already imagine the characters that might get featured just from the title."

**WHAT'S HOT RIGHT NOW:** "Lifestyle formats that can be remade at a local level and which can use on-screen talent from the original along with new domestic talent. Character-driven series continue to be very popular, especially where there is volume of episodes and a track record in the ratings (for example, Zodiak USA's *Hardcore Pawn* for truTV).

"We are also seeing a trend towards female-skewing series of this ilk and not least because of the continued roll-out and rise of new channels targeting this demo such as Lifetime, TLC International and ITV's upcoming Be channel."



**MIKE  
LOLATO**

SVP, INTERNATIONAL  
GRB ENTERTAINMENT

**RECENT ACQUISITIONS:** *King of Thrones* (Magilla Entertainment for Destination America, 6 x 60 minutes); *When Ghosts Attack* (Sirens Media for Destination America, 8 x 60 minutes); *Killer Legends* (Gigantic Pictures, 2 x 60 minutes); *Recipe Rehab* (Litton Entertainment, 26 x 30 minutes).

**WHAT HE'S LOOKING FOR:** "We are always on the lookout for great factual and docuseries as well as crime programs – we have incredible success in these genres and buyers are constantly coming back to see what we have that is new. We have recently moved into scripted programs with Tyler Perry's drama series *The Haves and the Have Nots* and his comedy *Love Thy Neighbor* and with these

successes we now have our eyes open for new scripted programs, both dramas and comedies. We are also on the lookout for programs on tech toys, technology and science as there is a resurgence of interest in these genres."

**WHAT'S HOT RIGHT NOW:** "Wildlife, food competition, tech and science, and anything with motors – cars, motorcycles, airplanes."



**PRENTISS  
FRASER**

SVP, WORLDWIDE SALES  
AND ACQUISITIONS  
EONE TELEVISION INTERNATIONAL

**RECENT ACQUISITIONS:** *Close Up Kings* (Zig Zag Productions, 8 x 60 minutes); *50 Ways to Kill Your Lover* (Thumbs Up Productions, 8 x 60 minutes); *Cook Your Ass Off* (Jane Street Entertainment, 13 x 60 minutes); *One Night Stand* (eOne, 6 x 30 minutes); *Cars that Rock with Brian Johnson* (Back2Back Productions, 6 x 60 minutes); *Shannon & Sophie* (Force Four Entertainment, 8 x 30 minutes).

**WHAT SHE'S LOOKING FOR:** "As recently announced, eOne is looking to populate our factual strands with the best of the best in unscripted content. Our strands are 'Eat,' 'Entertain,' 'Discover' and 'Crime.' We are looking mainly for series but will look at an exceptional one-off. We are open to content made for both linear and non-linear platforms."

**WHAT'S HOT RIGHT NOW:** "Everyone is talking about magic, big characters and competition. We've ensured our upcoming slate has strong representation from these three trends." •





# GOING GLOBAL, LOOKING FOR LOCAL

As U.S. cable nets broaden their horizons with international expansion, and as regional networks look to stave off the competition, lifestyle programming is getting hotter globally. Here, *realscreen* looks at what makes lifestyle content work in various global markets.

BY KEVIN RITCHIE

**Returning series such as *Don't Tell the Bride*, airing on TLC internationally, work well globally.**

## EUROPE

Scripps Networks Interactive produces 2,000 hours of lifestyle content across food, home and travel. In 2010, when the company began expanding internationally with Fine Living, Food Network and Travel Channel, a key concern was whether its U.S. franchises would translate abroad.

Four years later, series such as the Guy Fieri-hosted *Diners, Drive-Ins and Dives*; *House Hunters International* and *Million Dollar Rooms* form the backbone of its global outposts' primetime schedules, complemented by local content or local versions of its formats. However, where those programs are scheduled and on what channels are decisions made by local managing directors.

"I'm a big believer in the programmer's gut or intuition. In each of our markets, programming decisions are made locally by people who are of that culture," says Jim Samples, president of Scripps Networks International.

But intuition is not everything. As the company moves into a new market, it does focus group testing and formal research into local interests. Ahead of Fine Living's launch in Italy this spring, Scripps looked at whether Italians, who are renowned for their culinary traditions, would enjoy watching a show such as *Diners, Drive-Ins and Dives*.

The answer was yes, but not for the same reasons as Americans. "It was reaffirming that they liked those shows," adds Samples. "Not necessarily because they like that food or want to make it, but because they find it entertaining."

Since talent is a key factor in a show's international appeal, Passion Distribution, which sells several Scripps titles, relies on characters emerging from the U.S. market. A personality's charisma is hard to replicate, but Passion director of sales Emma Simpkins says hosts who appeal to multiple demographics and are not too polarizing work best.

"We rely on how a [talent] performed in the States, the ratings and any book publishing deals that they've done," she explains. "We would make sure

we're telling that story as we're pitching the program internationally to put it in that context: This is the beginning of someone new and exciting who is really worth investing in."

In developed television markets, lifestyle has shifted away from instructional series toward talent-led, entertainment-based shows. However, in global markets, 'how-to' series, such as *Barefoot Contessa* starring Ina Garten (which Scripps will air on Fine Living in Italy), can still rate well in primetime.

Jon Rutherford, VP of international sales at Toronto-based distributor Tricon Films & Television, says there still needs to be a more traditional element in food programming in order for a show to sell well, particularly in Eastern Europe and Asia.

He notes that "very solid, well-produced lifestyle that doesn't tend to skew more towards reality" will sell but that "the entertainment value has to be there and increase year by year."

In Central and Eastern Europe, Canal+ and the Discovery Networks International-owned TLC channels are a big focus for London-based distributor DRG, in addition to smaller niche cooking channels and BBC Lifestyle in Poland.

The international roll-out of TLC, which began in 2010 with a launch in Norway, has seen the female-skewing network move into 329 million households in 167 markets, with a free-to-air launch for Germany next on the schedule for April.

Both larger and smaller networks are looking to block off a large part of their schedules with returning series, such as *Don't Tell the Bride*, which airs in numerous international markets via TLC, and *Steven & Chris*.

"Volume becomes very key to these markets," says Patrick Roberts, SVP of international sales for DRG.

However, Mark Dee-Shapland, a sales manager for Off The Fence who works in the Eastern European market, cautions that lifestyle channels are turning more local as the TV markets develop and interest in foreign content wanes.

"A lot of the channels are looking for localized lifestyle shows more than ever," he says, naming TVN in Poland and Polsat as two networks in particular that are looking more locally as of late. "It is easier for people to relate to, particularly given their political history. The glossiness of the consumerist and the blingy type of lifestyle doesn't really resonate. They want to see local ideals put on to the channel.

"Euro feeds will start breaking down because they're not catering properly to local channels," he adds. "You'll see more micro broadcasters popping up in the Balkans, Romania, Hungary and the Czech Republic that will cater to two or three countries but can tailor their programming more."

As for genres, he is seeing interest in family shows, wedding shows about expensive dream weddings, adventure travel and cooking programs about healthy eating, selling well in Eastern Europe.

## ASIA

Last April, Scripps acquired the Singapore-based pay-TV channel Asian Food Network (AFN), which reaches eight million subscribers in 11 markets. Food Network and Travel Channel were operating in Malaysia, Singapore, Mongolia, The Philippines and Taiwan, but AFN had a more established presence in the region, so the acquisition enabled Scripps to consolidate operations in Singapore.

The company did research to determine whether the market could support two food-focused nets. AFN drew local production from around the region, while Food Network Asia tended to focus on programs originating overseas.

Ultimately, Scripps saw the acquisition as a way to reinvest and improve the quality of local production while focusing Food Network Asia on international fare.

"We had to make the decision whether we would retain both networks," says Samples. "We've gone from having literally no one in market there to having a full contingent in our Singapore office."

While character-led programs can help a network punch through in a crowded market for cable and digital platforms, there are so many networks that commissioners need long-running lifestyle series to fill up schedules, which tend to be of the how-to variety.

"A lot of lifestyle content is moving a bit more into primetime, so they can be more picky but they also need faces they can own and use for promotion," says Passion's Simpkins, adding that series several seasons deep such as *Cupcake Wars* and *Ace of Cakes* sell well in Asia.



International broadcasters are hungry for series that are several seasons deep, such as *Cupcake Wars*.

Harder markets to crack are Japan and, to a lesser extent, South Korea, where local lifestyle programming rates well. However, South Korea is a growing market for formats, such as *MasterChef*. An international format can lead a distributor's way into a market already crowded with local lifestyle programming.

"Once you get really strong brands like that in the market it encourages more competition," says Patrick Roberts of DRG. "It's the general love of food and culture that is driving that particular trend in South Korea."

Shows about dating and bridal also do well but it's a genre that can tend to brush up against cultural differences. GRB Entertainment's *Pregnant and Dating*, which is about mature women who opt not to marry the father of their children, sells well globally.

"It was really interesting how a lot of women's channels came on board, but channels that are more family-oriented didn't like the topic as much," says Mike Lolato, GRB's SVP of international distribution, adding that the series sold well in the UK and Scandinavia but has not had much traction in Asia or Eastern Europe.

"I can't put a stamp on the moral compass, but I think in some Asian countries that are more conservative, not being married is looked down upon," he continues.

## LATIN AMERICA

Latin America will be a large focus for Scripps Networks International in the year ahead. A

few years ago, the company began restricting programming sales in the region with the intent of launching its networks there later in 2014.

"In Latin America our plan is to do a ground-up launch this year," says Samples, adding he expects the company will adopt a similar strategy as it has in Asia, with big franchises anchoring primetime and local production in a supporting role.

Most distributors interviewed agree that tastes in Latin America run similar to those in North America when it comes to lifestyle. However, there are some differences when it comes to property.

Home reno programs are popular but shows that are too North American-centric can fall flat. Tricon represents the Architect Films-produced series *Decked Out*, *Deck Wars* and *Disaster Decks*.

"In Latin America and some parts of Europe it's not as common to have a backyard and a big, grand wooden deck," says Rutherford. "So it does depend, but in most cases, the general themes still apply: real estate does well, as do the subgenres."

In these markets, aspirational property shows work well. UK-based distributor Hat Trick International has found success with *George Clarke's Amazing Spaces*, about people who transform boats, caravans, bathrooms and even treehouses into ambitious design schemes.

"They're not run-of-the-mill designs and improvement schemes so they are not run-of-the-mill people that are doing them," says Sarah Tong, Hat Trick's director of sales. "It's inspirational because it's not about really expensive, ridiculous things. They are achievable."





# “EMBRACING IMPROVISED LIVING”

Jana Bennett, president of FYI and LMN, takes *realscreen* through what producers and audiences can expect from A+E Networks' new lifestyle network, launching on July 7.

BY KELLY ANDERSON

**T**he recently-announced FYI (see *realscreen*, January/February 2014) takes over from A + E's Bio Channel, and will feature in its launch slate programming such as The Collective and Nexttime Productions' *The Epic Meal Show*, Sharp Entertainment's *World Food Championships*, and Jane Street Entertainment's *Renovation Row*.

FYI and LMN president Jana Bennett says the net embraces a new type of lifestyle programming that sits in the middle between pure entertainment and how-to. At press time, Bennett says the executive team – which includes senior VP of programming Gena McCarthy, and VPs of development and programming Liz Fine and James Bolosh – were busy working on pilots and had 50 projects in various stages of development.

**REALSCREEN:** How has the development of the network been going?

**JANA BENNETT:** What's been great is how many producers have seen that FYI is a real invitation to be creative and answer a need that isn't really catered to in the marketplace currently. There's a genuine space to reinvent lifestyle programming and to be different from competitors in the lifestyle space already, and that is to embrace younger audiences who are

really after a one-destination channel which does a range of things about how you live your life today.

We looked at the audience needs and what came to us clearly was that people see themselves as multi-hyphenated; they don't have just one interest. They may be a mother, foodie, a maker and a traveler.

We wanted to take a non-segmented approach to our audience and we're calling that approach "improvised living." There are generations out there that don't want instructional TV or a rulebook, they want sources of inspiration for television and therefore we're taking an informal attitude to our programming and really bringing in ideas that straddle different categories. We're not siloing our audience.

**RS:** So you're offering lifestyle, but broader?

**JB:** FYI is first and foremost 'For Your Inspiration,' so we want ideas to be flowing around various passions. It's 'for your taste,' which can include style as well as food; 'for your space,' which could be where you live but [also] where you work; and 'for your journey,' both emotional journeys like life stages, but also physical journeys like travel. Also there's 'for your look,' or how you might look to go out to work or on a date.

**RS:** Is there a stable of producers you've turned to for content?

**JB:** We wanted to extend an invitation to brand new suppliers who could get what's going on out there in real life, not just the TV bubble, and therefore we've had a whole spectrum of producers wanting to work with us, from very new producers to tried-and-tested producers who wanted to do things differently.

**RS:** What's off-brand for you, pitch-wise?

**JB:** We're seeking to invite people to tear up the rule book. That's easy to say, but we don't want instructional or how-to television, and we don't want to be studio-based in terms of 'dump and stir.' We're trying to reflect life as it's lived, so we want a feeling of spontaneity, and experts who are passionate and who've earned their opinions because they are either doing it or passionate about learning – and that can be on a self-taught amateur basis or because they're top of the tree in terms of whatever that discipline might be. •

Filmmaker Ondi Timoner wants documentarians to embrace new technologies that will enable them to create, collaborate, and innovate.

BY MANORI RAVINDRAN

Ondi Timoner at the Realscreen Summit's "Risk-takers and Troublemakers" panel, January 2014. (Photo: Rahoul Ghose)



## DISRUPT, DEMYSTIFY, DOCUMENT

After one too many solitary years quietly toiling on features, documentary maker Ondi Timoner now brings audiences along for the journey. Since the launch of her weekly talk show *Bring Your Own Doc* and Kickstarter-funded online portal A Total Disruption, the director has been championing self-distribution, and encouraging aspiring filmmakers to share their work as they go.

Timoner – who won the Sundance Film Festival's Grand Jury Prize for 2004's *Dig!* and 2009's *We Live In Public* – wants to make the documentary world more accessible by encouraging filmmakers to be in the public eye throughout all stages of a project.

"We need to pull back the veil that used to be, 'She went away and made this film and I don't know how she did it. She must be a magician,'" Timoner says.

One way of demystifying docs has been through *Bring Your Own Doc* (B.Y.O.D.), which explores an aspect of documentary making or profiles a filmmaker in each episode. Over the past two years, Timoner has interviewed everyone from *Paradise Lost* director Joe Berlinger to *Detropia* filmmakers Heidi Ewing and Rachel Grady, and she anticipates that B.Y.O.D. – which is hosted on YouTube – will be the web's largest evergreen archive of documentary storytellers.

What has prompted Timoner to vouch for self-distribution, however, is her web portal A Total Disruption, which documents what the filmmaker

calls the "Internet revolution." It's a topic she's always been interested in – and covered in *We Live In Public* – but this time around, she was hesitant to take the conventional production route.

"Because I do B.Y.O.D., I know what my colleagues are doing, and I realized no one was casting that wide a net to try and capture the total disruption that we're experiencing," Timoner explains.

So instead of a feature documentary, Timoner raised US\$144,449 on Kickstarter for a web channel that would host the content she was determined to produce, such as interviews with entrepreneurs and video series on different aspects of the Internet age and innovation. The series *The Future Is Now*, for example, documents the latest groundbreaking tech inventions, while *Startup Life* features case studies and tutorials on starting a business. Part of her objective, says Timoner, is that if she decides to make a documentary about the web channel – a project she says is "most likely" – she'll already have a captive audience, an approach she thinks more documentarians ought to adopt.

"If I make it a film one day, everyone will know what A Total Disruption is, and everyone will be curious to see the synthesis of all these pieces that have fed them this knowledge over these years," Timoner explains.

The director is encouraging documentary makers to refrain from keeping projects to themselves until they're completed and instead share as they go – a strategy facilitated by free Internet platforms such as YouTube and Vimeo and cheaper, more

accessible technology such as iPhones.

"If you're going to be making a documentary and it's going to take you three, four or 10 years, it's an option now to go ahead and share some of that material, and maybe make a [webisode] about different characters or a scene that you did. Or make it like gonzo journalism where you literally are taking people through the work," she advises.

As for traditionalists who may say assiduous self-distribution could sacrifice the quality of the content, Timoner cautions that a promotional strategy should never come at the cost of the work.

"I think the focus still has to be between you and the subject," she says without hesitation. "And the focus for me will always be to tell the most authentic, visceral and best final film possible. But if I can have a member of the crew shoot a little behind-the-scenes stuff and – so easily with digital technology – just put that thing out there and share a little bit of this, why not?"

Collaboration pays off, Timoner assures. And, though she admits it wasn't a natural transition, she's practicing what she preaches.

"The more collaborative we become, the better for everybody. The better for the ecosystem, and the better for you – the filmmaker – as a brand," she maintains. "And it feels scary. It feels like, 'I'm not ready to share this yet,' but it's the best thing you can do.

"And it'll change your life."



# APP-ORTUNITY KNOCKS

In the multi-platform mediascape, the app is the glue that binds programming with a range of content that can enrich the viewing experience and also potentially grow audiences. Here's a look at a few recent non-fiction based apps making the downloadable rounds.



## THE KEN BURNS APP

**Producer:** Don MacKinnon and Florentine Films' Sarah Botstein

**Developer:** Big Spaceship

**Released:** February

The idea for the Ken Burns App – which weaves together all of the filmmaker's documentaries via seamless timelines and thematic playlists – came to the app's producer Don MacKinnon when he and Burns were in conversation about bringing together his films for the iPad.

MacKinnon, friends with Burns since 2001, tells *realscreen*: "What really got me excited about the project is that Ken Burns as a director is different than every other director, because he's made all these amazing films [that] fit together, and they're all telling different angles of the big story of America."

Florentine Films' producer Sarah Botstein, editor Ted Raviv and MacKinnon worked together to develop the app's content. Beginning with Raviv and Botstein's comprehensive knowledge of Burns' films, the trio compiled all of the scenes they wanted to include, before they headed to the filmmaker's barn in Walpole, New Hampshire, where he gave interviews over a two-day period that are included on the app.

Big Spaceship's VP of user

experience, Chris Fahey, says it was key to take the concept of allowing users to explore the clips independently, either chronologically, by films or by themes, and focus on how that would be applied in an app.

The app uses a bubble view which gives an effect of three-dimensionality, and the ability to touch and explore through zooming in and out.

The true challenge for Big Spaceship in developing the app came in striking a balance between two goals: to be visually striking, yet easy to use.

"We wanted to leave a real impression that history can be looked at in a new way, and particularly the way [Burns] has filmed history," he says. "On the other hand we wanted to have it so it was easy to use for a novice iPad user."

"When he comes out with *The Address* in a few months, or *The Roosevelts*, scenes from those films can be dropped into the existing playlists that are there. As he puts out new films, they can get added to the app, but we can also create new playlists that work across it," says MacKinnon. "It's a platform that continues to evolve." **Kelly Anderson**



## DAVID ATTENBOROUGH'S NATURAL HISTORY MUSEUM ALIVE APP

**Producer:** Colossus Productions (a joint venture between Atlantic Productions and Sky 3D)

**Animation studios:** Fido, CVFX, Zoo, Milk VFX, and Jellyfish Pictures

**Released:** January

Created alongside the production of the Sky documentary, *David Attenborough's Natural History Museum Alive*, the app takes users inside London's Natural History Museum, where extinct creatures go bump in the night.

"The seed was that we wanted a way for people to see these creatures come back to life," explains Phil Harper, Atlantic Productions' head of digital. "That was the original concept. From there, things snowballed."

The app offers two modes – a daytime mode that takes you through the exhibits as if you were inside the museum, and the night mode, in which the creatures begin to come to life and are seen via security CCTV cameras as the user explores the exhibits with a digital torch.

For those in the UK who saw the New Year's Day special, which was set during the night, the app offers up much more material that couldn't be contained within the 90-minute documentary.

"All of the research and history is just the tip of the iceberg in the film, and is all in there in the app," says Mike Davis, supervising producer. "So it's very

much somewhere that people can learn a bit more, go further and have more adventures with these creatures, but it's also a very self-contained application."

Currently the app features 10 extinct creatures – including the gigantopithecus, harpagornis, the dodo, the saber-toothed smilodon; and the museum's most famous dinosaur, the diplodocus.

The app includes short videos that aren't seen in the film, photos, 3D interactive models of some of the extinct creatures, and interactive turntables that allow users to spin the creatures around for a 360-degree look.

In addition, there's narration created specifically for the app by David Attenborough, who provided input to other features of the project as well.

With so many assets coming from the film, it was a challenge for the digital team to take the complex content produced for the film in 4K resolution, and make it iPad-friendly.

"The models are too good at times so the detail you're able to see inside this app is pretty special," says Davis. **KA**

## THE WAGNER FILES

**Producer:** Gebrueder Beetz Filmproduktion, Berlin

**Interactive agency:** KIDS Interactive, Germany

While classical music is sometimes seen as one of the more “highbrow” forms of culture, history shows us that certain classical composers were anything but buttoned-up. Richard Wagner was one such colorful classical character. To bring its 2013 five-part docudrama for ARTE and SWR about the composer, *The Wagner Files*, to a wider – and younger – audience, production company Gebrueder Beetz

Filmproduktion devised a multi-platform strategy that saw Wagner’s life story rendered as an interactive graphic novel.

Animation, illustration, archive and newly-shot reenactments and interviews with Wagner experts comprised the non-linear, interactive approach undertaken by the company. Developed in-house by senior producer Georg Tschurtschenthaler and cross-media producer Tanja Schmoller, the team of 15 people included freelancers, creative directors, interaction designers and programmers from KIDS Interactive.

Among the highlights of the app are the graphic novel, which depicts the twists and turns of the Wagnerian saga via 41 interactive pages stacked with about 240 images. Historical documents are embedded within the narrative, and 60 minutes worth of Wagner music also appears.

Music also plays a key role in one of the app’s other highlights – a “music machine” visualizer created by Stephen Malinowski, who also worked on Björk’s ambitious cross-media project, *Biophilia*. Malinowski, who has garnered close to 100 million views for his classical music visualizations through his YouTube channel, transforms the overture of “The Flying Dutchman” into animated circles, lines and squares.

Cross-media production rewards ambition when the end result is so innovative that it becomes viral out of the gate. But such innovation can be costly, and Gebrueder Beetz co-founder Christian Beetz says that those looking to recoup immediately from such projects should be more long-term in their thinking.

“Most of the themes of our productions are connected to culture, education, politics, social issues,” he says. “In general it is quite difficult to produce high quality films in this field without the support of a public broadcaster and film funding, although there is an established industry behind that. In cross-media, where the market and the business is still at quite an early stage, everybody expects the productions to recoup financially, and to reach a large audience.

“I think that is unfair,” he asserts. “There is no doubt that interactive productions will find their audience, and that there is a growing need for high-end content on digital platforms. But the industry has only five or, maximum, eight years of experience in the field. The iPad has been on the market since late 2009; meanwhile, film is 100 years old.”

**Barry Walsh**



# SHAZAM MEETS SECOND SCREEN

BY KEVIN RITCHIE

Shazam is making a play to become the go-to second screen experience for U.S. television networks.

Over the past two years, the London-based music identification app has been broadening its focus to TV, adding video identification and data analysis services to help companies better target listeners and viewers based on the music or TV shows they are, well, Shazaming.

The shift from music discovery to “media engagement” is reflected in an app redesign that began rolling out for iPhone in February (with an Android version to follow). When a user Shazams a song or TV program, they will trigger an experience that encompasses scrolling lyrics, a music video, recommendations or a second-screen television experience.

The app uses a phone’s built-in microphone to take an audio sample, which it turns into a sonic fingerprint that is analyzed against its database for a match. Shazam says it has 420 million users in over 200 countries, 86 million monthly active users and drove more than US\$300 million in digital sales in the past 12 months.

Founded in the UK in 2000, Shazam can recognize every program on 160 U.S. channels, and 80% of its users have Shazamed television.

Music award shows are among the most Shazamed, as are music-centric shiny floor talent shows such as *American Idol*, *The Voice*, *America’s Got Talent* and

*The X-Factor*, which Fox in the U.S. recently

cancelled after three seasons.

To pitch the company’s second-screen capabilities to television networks, the London-based company hired former PromaxBDA CEO Jonathan Block-Verk as head of TV partnerships to aggressively grow that side of the business.

“There’s a perception that some of the major social platforms have built their businesses on the back of the major networks. That’s not our goal,” he explains. “Our goal is to support them and partner. We’re trying to help them use Shazam as an entry point for their own second-screen experiences.”

During meetings with TV execs, Block-Verk is leveraging its data in the TV space. For example, the company logged 1.2 million Shazams during the 56th Annual Grammy Awards and 60,000 tracks sold during the three-and-a-half-hour broadcast in January.

A week later during Super Bowl XLVIII, viewers Shazamed the commercials and the half-time show concert featuring Bruno Mars and Red Hot Chili Peppers around 700,000 times. Viewers who Shazamed the broadcast saw a timeline that logged key plays, ads, Tweets and musical performances.

The company’s first major television push was during Super Bowl XLVI in 2012. Since then, its developers have been taking their time to analyze viewer behavior to see what drives interactions and apply best practices.

Block-Verk hopes to leverage that data to create customizable experiences – including links to background information, merchandise and links to watch or buy other episodes – that will attract viewers logging on to platforms such as Google, Facebook and Twitter while they watch TV.

“We’re not re-creating television. We’re not disrupting television. We’re not changing the business in the terms of the [business] models they’re used to,” he says. “We’re here to support their businesses and help them evolve in the direction they’re already going.” •



Block-Verk





a



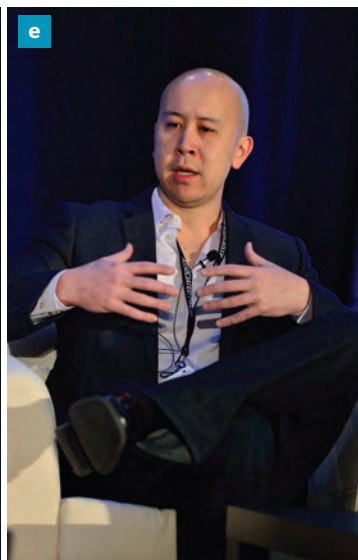
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# real screen summit 2014

2014 kicked off in grand style with the 16th edition of the Realscreen Summit, this year making its inaugural appearance at a new venue, the Washington Hilton. It was another year of record attendance, with 2,553 delegates descending on the U.S. capital from January 26-29 to do business and make connections. Thanks to our co-chairs for this year: Bunim/Murray Productions chairman Jon Murray and Discovery Channel/Science Channel/Velocity group president Eileen O'Neill. And of course, much thanks to our delegates and sponsors. See you in 2015. (Photos by Rahoul Ghose)





a) Leftfield Entertainment's Brent Montgomery makes a point  
b) CNN Worldwide head Jeff Zucker chats with Brian Stelter  
c) Avi Armoza of Armoza Formats  
d) National Geographic Channels CEO David Lyle raises a toast

e) NBCUniversal's Brandon Riegg  
f) Discovery Channel's Dolores Gavin  
g) TruTV president Chris Linn  
h) HGTV and DIY GM Allison Page  
i) FremantleMedia North America's Thom Beers makes another point  
j) Raw TV's Dimitri Doganis

k) MTV EVP Robyn DeMarco  
l) HBO's Sara Bernstein  
m) Nat Geo Channels president Howard T. Owens  
n) Lifetime's Eli Lehrer and Authentic Entertainment's Lauren Lexton  
o) *Brain Games* host Jason Silva

p) Committee Films' Maria Awes  
q) Wall to Wall's Jonathan Hewes  
r) Jack Osbourne says "Hi"  
s) Pact's John McVay  
t) FYI and LMN president Jana Bennett  
u) Discovery's Eileen O'Neill  
v) PBS's Beth Hoppe





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# BIG SWINGS:

BY STEVE CLARKE

*Ed Stafford: Naked and Marooned, produced by Tigress, is a global hit from Discovery in the UK.*

## DISCOVERY NETWORKS INTERNATIONAL'S FIRST 25

**A** lot can happen in five years. Witness the changes that have occurred since 2009 to what is one of the world's most successful and remarkable TV channel businesses – Discovery Networks International (DNI). There was the roll-out of female-skewed channel TLC, beginning in Norway in March 2010 and followed later that year by Asia Pacific; the acquisition of UK producer betty in 2011; the purchase of Italy's Switchover Media in 2012; buying the SBS Nordic operations of ProSiebenSat.1 Group, including 12 free-to-air television networks, and most recently, the acquisition of a controlling stake in sports provider Eurosport International.

These are just some of the highlights as DNI celebrates 25 years of business, an operation that began with the launch

of Discovery Channel in the UK and Scandinavia in 1989.

But the biggest change of all is that DNI is now responsible for around 50% of Discovery's total revenue, a figure that is only likely to get bigger in the future.

"Once the Eurosport deal is finalized, from a revenue point of view, the next financial year could be the first time when our international revenues are bigger than our U.S. revenues," says Mark Hollinger, a 24-year Discovery veteran who stands down this June as president and CEO of DNI.

He adds: "Going back 15 years I remember [Discovery founder] John Hendricks saying: 'There'll be a day when we make more money from outside the U.S. than we do in the U.S.'"

"The number of acquisitions we've completed in the last couple of years has helped us reach the position we're in today."

Making predictions in such a fast-changing

market as global TV is fraught with danger, but Hollinger's guess is that in five years' time the breakdown between domestic and international revenues is likely to be around 40/60 in favor of international.

His successor, JB Perrette, who joined Discovery from NBCUniversal two and a half years ago, puts it like this: "We have the best platform business in the media business. Our top franchises and brands are distributed in more markets than anyone else's."

### SIZE MATTERS

DNI says it reaches more than 1.6 billion cumulative subscribers in 224 countries and territories; other than the flagship Discovery Channel, DNI distributes 46 international television brands, including Animal Planet, TLC, Discovery Travel & Living, Discovery Home & Health, Discovery Real Time, DMAX, Discovery





Forbes

**“The ad market has been incredibly tough worldwide since 2009. We have seen incredible growth because our audience has grown.”**

Science, Discovery World, Discovery HD, Discovery Historia, Discovery History, Discovery Turbo, Fatafeat, and Investigation Discovery (ID).

Discovery’s Western European operation, based at a state-of-the-art business park in West London, embraces 17 factual and entertainment brands.

Its European footprint reaches 331 million cumulative subscribers in 30 countries and territories across the continent, including the UK, Italy, Germany, Norway and the Netherlands.

The UK, where Discovery employs close to 1,000 staff, is the company’s most important outpost outside its Silver Spring HQ, near Washington DC.

“The last five years in this region have been about building scale,” says Dee Forbes, president and managing director of Discovery Networks Western Europe.

“Traditionally we’d been a reasonably sized channel brand on pay-TV platforms, but in many markets in Western Europe pay-TV has hit a plateau.

“In places like Spain and Italy, we felt there’s not a lot happening, so let’s look at free-to-air there.”

In the UK, Europe’s most dynamic TV market, Discovery runs 11 channels (compared with 13 in the U.S.) including free-to-air network Quest.

Discovery Channel itself remains Britain’s most popular factual channel; the company says it registered double-digit growth last year.

Says Forbes: “We’ve looked at each market on its merits and asked if it is sensible for the business. Obviously when you go free-to-air you’ve got to ride the ad market.

“The ad market has been incredibly tough worldwide since 2009. We have seen incredible growth because our audience has grown. Western Europe last year grew audiences by 48% and, within that, every single market grew. On the back of that, advertising increased substantially. We’ve bucked the trend of the downward market everywhere.”

Discovery Communications president and CEO David Zaslav likes to describe Western Europe as “the new emerging market” because fragile economies are finally emerging from recession.

There have, however, been setbacks. In Spain, the decision to put DTT licenses on hold is not helping DNI’s activities there, while in more protectionist markets like France, Discovery wants to increase the number of channels it runs beyond the present two.

Securing distribution for TLC on European platforms is a priority. TLC made its UK debut last year on the Sky and Virgin EPGs. The move boosted the channel’s distribution to 329 million households in 167 markets, according to Discovery.

For a firm that takes scale seriously, the roll-out of TLC continues. A free-to-air launch is planned in Germany this April while DNI is eyeing up Belgium and France for other potential deals.

Overall “in every one of our five regions there are dynamic opportunities for expansion,” insists Hollinger. “Clearly free-to-air has driven a lot of growth in Western Europe, but the big pay channels are still doing well for us. We are proud of our dual revenue stream model.

“In Scandinavia, a quarter of our revenue is affiliate revenue following the SBS deal, which is a different category from free-to-air in Italy or the UK where our free-to-air channels only have ad revenue income.”

Hollinger explains that having bought the ProSiebenSat.1 Nordic channels, Discovery enjoys the kind of market share (in the 40% range) in Norway unthinkable before the acquisition. This provides new opportunities for cross-promotion for all its assets there.



**Your Style In His Hands**, starring style expert Lisa Snowdon, is produced by Maverick TV for TLC.

CONGRATULATIONS

# DISCOVERY

# 25

ON YEARS



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*Manhunt*, featuring former Navy SEAL Joel Lambert, is filmed in various locations including the Philippines, Panama and South Africa.

“As we have demonstrated over the past several years, we are highly selective when pursuing external assets but both of these businesses expand our portfolio and deepen our footprint across Western Europe, which has some of the most well-penetrated and stable cable TV markets in the world,” says Zaslav of the SBS deal and the move to acquire majority control of Eurosport.

“Discovery’s boots on the ground and local expertise in many markets around the world allow us to be savvy and opportunistic when a media asset becomes available.”

Hollinger sees “good organic growth in pay-TV” in Russia and Africa, while in the Middle East free-to-air is more of an opportunity.

**“Discovery has a strong and supportive culture where taking risks is encouraged and celebrated. Take big swings. Take risks.”**

In Latin America, where Discovery Kids remains a key part of the DNI portfolio, the outgoing CEO again identifies an uptick in pay-TV, citing Brazil, Mexico, Colombia, Argentina and Chile. Free-to-air, however, is yet to gain traction because digital terrestrial remains in the starting block.

As for Asia Pacific, Hollinger says that “in India, pay-TV is becoming more digitized. It is the only market in the world where the government has mandated that cable move from analog to digital, which means that potentially we can run eight or nine channels there.”

Japan remains “under-penetrated.” Discovery has two Japanese channels but wants more. China, meanwhile, continues to present big regulatory challenges despite its “huge potential.”

## CONTENT DRIVES DNI

What all these channels have in common is an insatiable demand for content. The times are long gone when Discovery was known primarily for its natural history documentaries, although the annual ‘Shark Week,’ first broadcast in 1987, remains a marketing pivot.

“There was a time when people thought Discovery was about the ‘Voice of God’ documentary,” says Forbes. “Therefore you had to be over 50 to watch Discovery. That’s not the case anymore. Our content has become more factual entertainment alongside some great natural history, of course.”

In fact, in Western Europe the average age of a viewer is understood to be 42.

Male audiences continue to dominate regardless of the success of TLC and segments of the schedule dedicated to OWN (the Oprah Winfrey Network).

It is perhaps overstating the obvious, but one factor driving DNI’s growth is what Andrew Shaw, who runs UK independent Attaboy TV, makers of auto show *Wheeler Dealers*, sees as the firm’s apparent sixth sense for what turns on its viewers.

“They know what works for their audience,” he says. “They invest heavily in finding the best ideas and working with great partners that deliver consistent results.”

Shaw adds: “Discovery does its own research and we look at it all the time. We constantly reinvent, tweak and improve *Wheeler Dealers* and are always finding ways to up the quality.”

*Wheeler Dealers* is now in its 11th season – the 100th show airs this year – and is a global hit for Discovery.

“Working with Discovery is a collaborative process in which we are all working to make the best show possible,” says Shaw.

Discovery has embraced factual entertainment vigorously and tapped the UK’s talent for creating winning shows.

“DNI’s UK production hub was established in 2011. We recognized that the UK has a track record for innovation and creativity in factual content and we wanted to tap into that creative brain power,” says Luis Silberwasser, executive vice president and chief content officer at DNI.

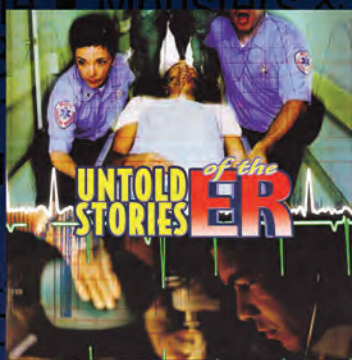
From its London location, Discovery develops and produces up to 200 hours of programming a year, with the team, led by creative director and head of production and development Julian Bellamy, working with more than 70 UK indies.

To date, hits include series from both the factual and lifestyle genres, such as *Breaking Magic*, *You*



Zaslav





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**on 25 years of excellence!**

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## DISCOVERY NETWORKS INTERNATIONAL SPOTLIGHT

*Have Been Warned*, *Ed Stafford: Naked and Marooned*, *The Unexplained Files*, *Extreme Beauty Disasters* and *My Naked Secret*.

DNI also has program-making centers in Miami and Singapore, serving Latin America and Asia Pacific respectively.

"We have talented local production teams in many of our markets – for example, in Milan and Sao Paulo," says Silberwasser. "Creativity can come from any corner of the globe and we have fantastic production partners on every major continent.

"We're also creating new genres or finding ways to fuse existing ones," he adds. "For example, we're enjoying a lot of success with our take on pop-science meets magic or paranormal with returning series such as *Breaking Magic* and *The Unexplained Files*, and upcoming new series *The Mind Control Freaks*."

### LOOKING FORWARD

The move into sport, courtesy of the Eurosport International acquisition, represents an attempt to help secure DNI in the years ahead as people's viewing habits rely less on linear models.

"One of the foundations of pay-TV is sport," says Hollinger. "Hopefully sport is a way to help future-proof what we do. Live sport is PVR-proof.

"We have a lot to learn about sport. Our investment in Eurosport is very strategic."



Silberwasser

**"Creativity can come from any corner of the globe and we have fantastic production partners on every major continent."**

Zaslav adds: "Discovery has a strong and supportive culture where taking risks is encouraged and celebrated.

"We talk about that internally all the time to our employees around the world. Take big swings. Take risks."

But as the online world continues to evolve, DNI will inevitably face new challenges.

"The biggest challenge is uncertainty but



*Wheeler Dealers*, starring presenters Mike Brewer and Edd China and produced by UK indie Attaboy TV, is a global hit for Discovery and is now in its 11th season.

at the same time that's a given," reckons Forbes. "The world we're in is changing every single day.

"For us, we have to figure out the consumer journey. Where are our viewers going to watch our content? Is it on a mobile, a tablet or on air? It's all those things. We're working very hard on understanding that better and ensuring that viewers can see us on all those places. Figuring that out is a challenge, but we're in a good place on that."

most of their content people have paid for before," he adds.

Prior to being appointed Hollinger's successor, JB Perrette was Discovery's chief digital officer. In this role, he was responsible for launching online video networks Animalist and TestTube, featuring short-form content.

"Digital will continue to be important in my new job," he says. "We need to marry our TV audiences with our online brands. This is a lot harder than it looks."

He adds: "As primarily a pay-TV company, we want to do things that make our content accessible on different platforms while at the same time supporting the pay-TV business model."

So as the pace of change continues to accelerate, it's difficult to predict what other big swings will be taken by the company, and how those swings will impact its structure and its way of doing business. But one thing is for certain. As DNI looks back on its achievements these past 25 years it is hard to disagree with the verdict of Perrette. Quite simply, he says, "the results speak for themselves." •

Hollinger is confident that the basis of DNI's core business is not facing extinction.

"Channels will continue to exist because they are a very effective economic model," he points out. "We are able to produce consistent, high-quality original content because not every show has to pay for itself.

"On-demand is more like the Hollywood studios model, although with Netflix,



Greensfelder

# THE BUSINESS OF DEVELOPMENT

For every great idea that turns into a series, there are many more that don't. But that doesn't make the process of generating and developing those ideas any less vital for producers and programmers. Here, Abby Greensfelder, co-founder of Bethesda-based Half Yard Productions, reveals the five steps that form her development process, and that have led her and Half Yard – recently acquired by Red Arrow Entertainment Group – to several hit series over the years.

**In** the entertainment world, we are constantly on the look-out for the next big hit or the creative take on a tried-and-true topic. It seems like it should be easy – but it's not.

The business of development is just that – business. You have to approach it strategically and methodically to turn that grain of an idea into a show and – better yet – a hit.

I have been very fortunate in my career to be a part of several hit TV series and it has always been equal parts luck, strategy, planning and gut. People often ask me if it's different moving from a network to a production company. The truth is that, in one respect, running programming at Discovery and running Half Yard isn't that different – so much about your success is in managing to keep the development pipeline full. With that in mind, my five key ingredients for development have remained intact throughout:

**ORGANIZE:** Create a place where you capture your ideas, no matter how small or undeveloped, when they bubble up. It could be Evernotes, a notebook, an Excel spreadsheet or an office whiteboard. I like it to be something that's portable and always on me (iPhone Notes, for example) so that I can record whenever I think of a "nugget." Keeping ideas straight and in one place helps to develop them further and determine if they are viable. You can always come back to old ideas later when they feel relevant again.

**DISTILL:** I'm a big believer that good shows should be simple and have a unique point of view. Once you have an interesting nugget,

don't let it sit too long before investigating whether there's some meat there. Is it a unique world? Are these characters we haven't seen before? Is this a new way in? Bottom line: If you aren't thrilled by a show's titillating title and one-liner, no one else will be either.

**OVER-DEVELOP:** Whether as a programmer or a producer, you can never have too many ideas in the cooker. And let ideas bubble up organically because sometimes the one you're not personally focused on turns out to be something special.

**BINGE:** Watch TV to see what's out there. What's doing well? What's played out? What story is being told differently?

**NUDGE:** Look outside the industry for inspiration, to folks who don't know anything about the business, but who are passionate and curious people. These can be people you interact with in your world that can offer another perspective that is not through the TV lens. I have my personal "muse" who I often milk for ideas and bang ideas off of. They shall remain nameless.

Of course, beyond all this, it's also about surrounding yourself with people that are better and smarter than you, and who can make that idea a reality.

*Abby Greensfelder was formerly head of programming and development at Discovery Channel before co-founding Half Yard in 2006. She estimates that she has pitched and fielded pitches for more than 2,000 ideas in her career. •*



AND ONE MORE THING

# FACT FRENZY

BY BARRY WALSH

With the global appetite for popular science and engineering programming getting stronger, the time is right for April's international launch of *Factomania*, produced by 360Production and distributed by BBC Worldwide. In the series, the intrepid team of charismatic hosts – science presenters Fran Scott and Greg Foot, and British radio personality Dominic Byrne – presents some of science's most perplexing principles through daring stunts, explosive experiments and, of course, witty banter. *Realscreen* recently had the opportunity to witness the team in action.

**Two of you have science backgrounds, while Dom, you come from radio. Was the chemistry – pardon the pun – right with the team from the start?**

**Fran:** Greg and I go back eight years, but we'd met Dom for the first time on the screen test day. When you first meet someone you never know what it's going to look like on the screen.

**Dominic:** In radio, when you're working with a small team, you can tell immediately on air if it isn't working. But thankfully, this did work, which wasn't a given.

**When did each of you develop your love for science?**

**Fran:** To me it's not about when you start to like it, it's about when you choose to *not* like it. For kids, playing is science. The way things are at the moment, it's almost forced out of kids [at school] so they wind up thinking, "I can't do science, it's not for me." But that never happened to me... I had parents that encouraged me to keep up my curiosity.

**Greg:** My parents encouraged me to ask a lot of questions, and they very kindly answered them, until they got to a point where they couldn't answer them and then I went off to answer them myself.

**Is it hard to balance the explosive stunt element with the presentation of the facts? Can the visuals overwhelm the science?**

**Fran:** We're relying on clever narrative and beautiful animations to carry the viewer along with the science rather than just saying, "Look – this goes bang!" And hopefully that sets us apart.

**Dominic:** While the show is fun and entertaining, there are an awful lot of facts in there. Who knew a horse can't vomit?

**Fran:** I did, actually.

**Any big questions you're still keen to tackle, or experiments you're itching to try?**

**Greg:** That's the great thing... There are unlimited questions that want to be answered.

**Dominic:** Depending on our budget, I'd like to go into space. •

The fun- and fact-loving trio behind *Factomania*, from left to right: Greg Foot, Dominic Byrne and Fran Scott.

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